Earth Religion News

VOLUME 3 ISSUES 1, 2 & 3 '85 ATLANTIC AVENUE. BROOKLYN. N.Y. 11201 UK & Eire – 2 Pounds $3.00



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Volume 3 No. 1, 2 & 3

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DISTRIBUTION & ADVERTISING

ASKIN PUBLISHERS 16 ENISMORE AVE

CHESWICK , LONDON W41SF ENGLAND

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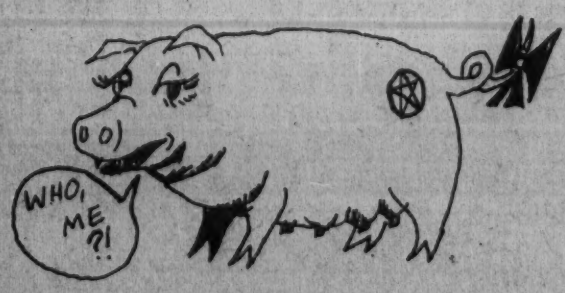
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Guest Editorial

MY CAULDRON OF CONTEMPT

by DR. LEO LOUIS MARTELLO

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London England: Controversy is brewing over one of chapters in Stewart Ferrar's not yet submitted book sequel to "What Witches Do" tentively titled "What Witches Are". The controversial chapter deals with homosexuality in the Craft.

West Germany: A coven of Gardnerian German Witches has surfaced. Continental Witchcraft is extremely underground, so we cannot reveal location.

Paris France: Film "Oh America" an alternate life style fim has been released to French theaters without permission and releases from Witches who were filmed. A law suit is in action.

New Jersey, U.S.A.: Pagan Way Groves and Gardnerian Covens have Incorporated as legal Religion.

Salam Massachusetts, U.S.A.: Rip off pop Witch, Laurie Cavits, Witches Ball for "Charity" had ritual performed in public Widdershins (banefull). Needless to say "Charity" was for Laurie Cavit.

Brooklyn, New York, U.S.A.: Warlock Shop is moving to larger and more convenient headquarters.

Chicago, Ill., U.S.A.: Fate magazine has been carrying classified advertisements for people to become Witches by Gardnerian Theos of L.I.

New York City, U.S.A.: Village Voice has been carrying a similar add but we are not sure if there is a connection. Promalgation is not supposed to be one of the tenets of Wicca.

North Florida, U.S.A.: Grace V. Estalhion was fired from job in furniture store. She was harassed for 6 mos. for practicing Old Religion. After being unemployed for 2 years AADL lawyers are filing lawsuit against Marston & Quina Store and Rhodes Inc. parent company.

Bogata South America: International Conference of Sorcerers – First Third World Conference ever held on subject. Shamans, Witchdoctors and Sorcerers from South America, Africa and Asia were in full representation and active workshops for the benefit of all the small nations were held.

Minniapolis Minn., U.S.A.: Carl Weschke's Gnosticon 3 week (occult) conference was a financial disaster. First week, Astrology, had an average attendance of 200 people, second week was Parapsychology with an average attendance of 70-80 people – third week Witchcraft and Magick – average attendance 30-40 people. In some instances there were more speakers than people attending. Because of this financial loss Gnostica News is several months late.

For those of you who don't know already, Issac Bonewits no longer is the Editor of Gnostica News.

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Paris France MATCH magazine current issue reports documents revealing World War II Roman Catholic conspiracy.

The thousands of Nazi members of the Black Magick Thule Society (The magick organization that Hitler worked with) were given Vatican passports under authorization of the late Pope Pious 12 and the current Pope Paul 6th.

These Popes personally stamped these passports and the Nazi's dressed in clerical garb and left Germany and went to South America with the help of the Christian Rescue Service under direct control and knowledge of the 2 above mentioned Popes.

Ed. Comment: It looks like We'll have to double the Inquisition figures of the Holy Mother Roman Catholic Church from 9 million to 18 million.

It's a shame that our Catholic brethren are under the control of fascist pigs from Rome – H.S.
More news I'm sure will be following.

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Tom Darcy's View



'New York layoffs reach new heights.'
—News item



Brooklyn New York, U.S.A.: Representitives of several Covens of various traditions from Metropolitan area gathered for News Conferrence called by Editor of this magazine. Before T.V. camera's – did Money Magick for City of New York, as a New Years gift from the Witches of New York.

New York Times, Septermber 10, 1971
Carl Wesche (Gnostica) quoted as saying "watch Witchcraft – that will be the popular faddy thing in the next few years – it isn't related to the real occult renaissance". There is what may be called the "kook" phenomena and both the publisher Mr. Wesche and the magick practitioner Mr. Cullings, agree that three fourths of those involved in the occult are in that category.

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A. A. D. L. News

ASTROLOGICAL SEANCES?????

Yvonne Gamache, an astrologer living in a large apartment complex in Minneapolis, Minnesota was recently sent an eviction notice because of complaints by Baptist neighbors that she was "holding seances" in her apartment. Now astrologers do not hold seances, of course, though mediums and other spiritualists do. Yvonne was actually holding astrology study classes one night a week for her students. But even if she *had* been a medium and *had* been holding seances, it would still have been a violation of her civil rights to religiously discriminate against her (especially since Minnesota, like most states, recognizes Spiritualism as a legal religion).

We called her landlord, Town's Edge Properties, and spoke to the officer in charge of evictions. He told us to sue and be damned, and denied Yvonne's quotation of him as using the phrase "holding seances" to explain her eviction. We also contacted the Minnesota State Department of Human Rights, who agreed with us that Yvonne's rights had been apparently violated, and she went in for an interview.

The next day, Town's Edge Properties sent a recinsion of the eviction notice. A complete victory for us? Not exactly. Two days later, apparently bowing under pressure from other tenants, the landlord recinded the recinsion, and reinstated the eviction notice! So it looks like we'll be going to court after all. The Human Rights Commission and Yvonne are both cheerfully willing to go to court, and we have a *very* good chance of winning this clearcut case. We're even contacting the local Spiritualist churches, to see if they'd like to get in on the action.

We'll let you know what happens.

THE POPE AND THE PSYCHIC:

The next time your local Roman Catholic Church denounces psychism as being "inspired by the Devil", you might mention the fact that the Pope and several high-ranking Roman Catholic officials have been consulting regularly with Matthew Manning, the famous young psychic from England (and author of *The Link*). Manning has had numerous consultations with Papal delegates and was even flown to Rome to advise the Pope personally (for which he has been awarded a Papal Coat of Arms). The advice apparently has to do with the Pope's health.

Our source on this is AADL supporter Robert Anton Wilson, the well known Aquarian journalist and author of several published books and scores of technical articles on Aquarian and nonaquarian topics. Wilson can be written to at: 2510 College, Berkeley, CA 94704 or telephoned at 415-841-6500 by any journalists wishing to confirm this story (which has already been published in part of England).

If dealing with psychic phenomena means dealing with "the Devil," then we guess the Bishop of Rome must be a closet Satanist. But then, there are a few Christian Fundamentalists who would cheerfully agree.

WELCOME TO CANADA:

This issue, we would like to spotlight Jack and Jacquie Neilson of Winnipeg, Manitoba. They are the Canadian Directors of the Witches Anti-Defamation League and have developed such good contacts with the media that *they have their own weekly television program* on the local educational TV station, called "Witchcraft Today." They have had a number of successful educational campaigns and have now volunteered to represent AADL as well in the Winnipeg area. They followed this up with a half-hour program about AADL, broadcast August 5th, and have sent us materials about how people can get their own local programs on the air (which we'll print in a future issue of the *News*). They also sent us the following summary of the current situation in Canada:

"Conditions in Winnipeg and most of Canada are in the main very good on a public level and not really too bad on a private level, though we do occasionally experience difficulty there. Our activities are therefore mainly directed towards educational aspects and protests concerning misconception and misrepresentation in the media. We have lectured at schools, the University of Winnipeg, and for various special interest groups such as B'nai B'rith, YWCA-Neighbours Organization, etc. but our major successes have been in relation to TV and radio interviews, particularly those which incorporate an open-line format. There is only one article (308) in the Criminal Code of Canada which concerns itself with Witchcraft. This also covers other areas of occult lore and is confined to the practise of fraudulent pretense for monetary gain. Other articles are supportive of the rights of individuals and groups. In practice the authorities adopt a "hands off" stance as long as secular laws are not contravened and they offer full protection in the event that illegal tactics are applied against us."

PERSECUTION IN UPSTATE NEW YORK:

Elizabeth Pepper, who edits the yearly publication *The Witches Almanac*, sent us the following note to explain why she and the publication have moved to Rhode Island:

"My husband and I lived on a mountain road above the hamlet of Pine Bush. In 1970, the New York publishing firm of Grosset & Dunlap asked to print and nationally distribute *The Witches' Almanac*. The Almanac, a project of John Wilcock and mine, had been privately printed and quietly distributed until that year. I was reluctant to become known in the community as a witch, but John's enthusiasm carried the day and our first public edition was a success.

A series of unrelated tragedies occurred on our road in swift succession: a murder, a suicide and three fatal automobile accidents. Each touched a neighboring family. No accusation was made yet I came to feel I was held responsible for these events.

Harassment began slowly; always undercover, never overt. The contents of our mailbox (RFD and some distance from the house) was often strewn all over the road, winds whipping letters far into the adjoining woods to be discovered months later. The vandals struck at odd intervals and we never knew when to expect a mail attack. The situation soon put our small mail-order business, "Images," to rest.

Unsigned warnings, telephone calls, tires slashed on a shopping trip, local service (deliveries, repairs, etc.); reluctant, inept, over-priced and charged with hostility. It was about this time that we learned a "Grand Dragon" of the KKK resided in Pine Bush. We had decided retreat was our best recourse.

Certain signs now indicate that further mischief was done. Our water supply was a natural spring which bubbled up about five hundred yards above us. The well in which the water was collected may have been tampered with as intestinal complaints we both suffered over a year's time have,

CONTINUED

upon our move to Newport, ended. Our animals were similarly plagued and they, too, are fit again."

We hear of similar incidents all around the country, with monotonous regularity. Sometimes, if people contact us early enough, we can put pressure on local police officials to enforce the law (as we did in Wisconsin last Summer).

THE LEARY MYSTERY

For those concerned Aquarians who have been asking AADL to investigate the mysterious and illegal government actions against Dr. Timothy Leary, we have news at last. After working on the case, off and on, for several months we were able to find out in August (through the offices of U.S. Senators Humphrey and Mondale) that Leary was alive and kicking in the toils of the Federal Prison System.

Now through the efforts of journalist Robert Anton Wilson and other friends of Leary, we know that he is now in California and may well be released early next year. Legal maneuverings by Leary (acting as his own attorney) have reduced his maximum prison stay to 1978 at the absolute latest. "I think AADL did all that it probably could have done," Wilson told us, "Granted, it wasn't very much. But Tim wanted to handle everything himself, anyways, and wasn't really looking for help."

Although it would have been nice if AADL had had the resources to tackle the FBI, CIA, DEA, etc., and to have forced them to release Leary months ago; we simply aren't that big and powerful yet. Such a quixotic attempt would have drained our entire treasury and made it impossible to fulfill our duties to the *entire* Aquarian community. It would also have been, so it seems, unappreciated by Leary.

As for those aquarians who wonder why AADL was concerned at all with Timothy Leary and his problems, we can only say this: Whether one agrees with his theories or not, it is still a fact that Leary has been the subject of illegal and unconstitutional persecution never before matched in the history of science (except perhaps in the Wilhelm Reich case). Leary has been slandered, smeared, misrepresented and hounded in both the mass media and the scientific journals, simply because his researches led him to develop a worldview in sharp distinction from traditional Western philosophy and religion. Probably 95% of the statements made about him or attributed to him have been accidental or deliberate lies. Right or wrong, *any* consciousness researcher has basic human and constitutional rights that must be defended, and that includes Timothy Leary.

For those interested in more details, Wilson will have an interview with Leary in an upcoming issue of *Playboy* Magazine. Although we were only able to chime in at the last moment, AADL is proud to have joined all those working for justice for Tim Leary.

TEMPORARY-CITY-CONTACT-PEOPLE

We've got a lot of changes and additions this issue, so check all your old lists carefully. We could still use some TCCPs for these cities: Boston, Pittsburgh, Washington, Houston, Denver, Albuquerque, Salt Lake City, Las Vegas, San Francisco, Sacramento, Santa Ana, Vancouver, Toronto and Quebec.

ARIZONA: Tucson area; Ernie Bidwell, Enchanted Moon Coven, 2922 South Marvin Avenue, Tucson, AZ 85730. Phone: 602-790-2699.

CALIFORNIA: Berkeley-Oakland area; Joan Carruth, c/o Box 9398, Berkeley, CA 94709.

Santa Barbara area; Fredric Young, Friends of the Earth Religions, Box 14741, University of California, Santa Barbara, CA 93107. Phone: 805-968-8310.

Pasadena area; Nelson H. White, Light of Truth Church, 1274 North Lake, Pasadena, CA 91104. Mail to: Box 3125, Pasadena, CA 91103. Phone: 213-794-6013, 11 a.m. to 5 p.m. *only*.

Riverside area; Alison Kaye, c/o Lowe, Box 1587, Riverside, CA 92502. Phone 714-682-7749.

San Diego area; Phil Wayne, 10767 Jamacha Blvd., No. 248, Spring Valley, CA 92077. Phone: 714-461-0194.

San Fernando Valley area; Harold Moss, Church of the Eternal Source, Box 7091, Burbank, CA 91505. Phone: 213-988-4876.

FLORIDA: Miami area; John Ortiz, "Florida Aquarian Newsletter," 980 Northeast 170th Street, No. 218, North Miami Beach, FL 33162. Phone: 305-651-1530.

INDIVIDUAL MEMBERSHIPS:

Friends and supporters of AADL have been asking how they could buy individual memberships, since all voting members of AADL are *groups*, not individuals. This problem has now been solved by the following addition to the By-Laws, approved by a unanimous vote of the Corporate Membership October 19:

ARTICLE III, SECTION 8: Associate Memberships shall be granted to individuals supporting the AADL. These shall cost $7.50 per year and shall include a subscription to the AADL News, all press releases and all other printed matter issued by the AADL. Associate Members shall be entitled to all rights and privileges granted to full Members, except the right to vote on the By-Laws or to elect members to the Board of Directors at the Annual Membership Meeting.

So now, you too can be a member of AADL (though as an Associate Member instead of as a Full or Corporate Member) and refer to yourself as such. Those of you who have sent in $5 for a sub to *AADL News* already, may convert to being an Associate Member by sending in the remaining $2.50. All correspondence concerning this should be addressed to the *Membership Secretary* at AADL NatHQ.

Those who wish their names and addresses kept confidential should state so clearly when sending in their membership fee.

APPLICATION FOR ASSOCIATE MEMBERSHIP IN THE AADL:

Name_____

Address_____

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Phone Number_____

Is phone number confidential? _____

NATIONAL HEADQUARTERS:

Box 3720, Minneapolis, MN, USA 55403. Phone numbers: New Moon Astrological Bookstore, 612-722-2555, Tuesday-Wednesday-Thursday 12:30-9:30 pm Central Time; Friday-Saturday 12:30-6:00 pm; *and* 612-722-1530 at all other times. Ask for Carol Perkins, a member of the Board of Directors. TCCPs should continue to use the President's private line.

CANADA

MANITOBA: Winnipeg area; Jacquie & Jack Neilson, Witches Anti-Defamation League of Canada, Box 95, St. James Postal Station, Winnipeg, Manitoba, Canada, R3J-OH4. Phone: 204-889-0188.

GEORGIA: Atlanta area; William Wheeler, Association of Cymmry Wicca, Box 1514, Atlanta Metro Branch, Smyrna, GA 30080. Phone: 404-435-8840.

Augusta area; Patricia Condon, Wicca, Box 6052, Augusta, GA 30906. Phone: 404-592-2712.

HAWAII: Hawaii Island; Gary Duran, Xian International, Box 479, Naalehu, HI 96772.

ILLINOIS: Chicago area; Edward Gardiner, 3744 North Fremont, Chicago, IL 60613. Phone: 312-327-2572.

INDIANA: Galveston area; Col. L. Edward Lawrence, Box 218, Galveston, IN 46932.

IOWA: Northeast area; Brad Steiger, Other Dimesions, Inc., Box 140, Decorah, IA 52101. Phone: 319-382-2955, 9 a.m. to 5 p.m.

LOUISIANA: New Orleans area; Ernie Heldman, Psychic Research Society, Box 50206, New Orleans, LA 70150. Phone: 504-455-6244.

MARYLAND: Baltimore area; Bob Hieronimus, A.U.M. Esoteric Study Center, 2405 Ruscombe Lane, Baltimore, MD 21209. Phone: 301-644-6959.

MICHIGAN: Detroit area; Joseph Vance McClanahan, Box 184, Dearborn Heights, MI 48127. Phone: 313-274-4516

MINNESOTA: Twin Cities area; Mary and Frank Siegle, CAW, 1801 Park Avenue South, Minneapolis, MN 55404. Phone: 612-874-1161. *Note — do not contact NatHQ for local, Twin Cities' activities.*

MISSOURI: St. Louis area; Tom Williams, Church of All Worlds, Box 2953, St. Louis, MO 63130. Phone: 314-725-2411.

NEVADA: Reno area; Ven. Simon Grimes, Pansophic Institute, Box 2971, Reno, NV 89505.

NEW HAMPSHIRE: Thom White, Seax Wicca, Box 238, Weirs Beach, NH 03246.

NEW YORK: New York City area; Herman Slater, Friends of the Craft, 300 Henry Street, Brooklyn, NY 11201. Phone: 212-625-9001.

NORTH CAROLINA: Central area; Bobbie J. Willes, Box 11491, Lillington, NC 27546. Phone: 919-893-2739.

OHIO: Cleveland area; Aquarius, c/o Box 19105, Cleveland, OH 44119. Phone: 216-286-8558.

OKLAHOMa: Oklahoma City area; John Autrey & Mack Crank, House of Shadows, 3015 North Classen, Oklahoma City, OK 73106. Phone: 405-528-8871.

Tulsa area; Howard C. Wells, Jr., 4903 South Braden, No. 10J, Tulsa, OK 74135. Phone: 918-664-5288 (home) and 918-627-5695 (work).

OREGON: Portland area; Ina Rae Ussack, Box 16333, Portland, OR 97233. Phone: 503-658-4964.

PENNSYLVANIA: Philadelphia area; Jack Gerber, Fraternity of Light, 7443 Oxford Avenue, Philadelphia, PA 19111. Phone: 215-745-4075.

TEXAS: Dallas area; Kathy & Grant Morgan, Wicca Contact Service, Box 8054, Dallas, TX 75203. Phone: 214-824-1336.

VIRGINIA: Western area (and Eastern West Virginia); Bob Shell, Box 1961, Roanoke, VA 24009. Phone: 703-989-6488, weekends.

Norfolk area; David & Beverly Webster, Coven of the East, 78 Decatur Street, Portsmouth, VA 23702.

Richmond area; Radelle & Thomas Kulp, Order of the Holy Grail, 308-A Covington Road, Richmond, VA 23225.

WASHINGTON, Seattle area; Rick Miller & Dyanne Kirkland, Aquarian Circle of Seattle, c/o Beltane Books, 1406-A Northeast 50th, Seattle, WA 98105. Phone. 206-524-2414.

WISCONSIN: Milwaukee area; Fritz Buchholtz, Sanctum Regnum, 615 North Milwaukee Street, Milwaukee, WI 53202 Phone: 404-272-1819.



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LETTERS

The Below letter was reputedly written by Dorreen Valiente in a British vegitarian rag!

Quote: I agree that Gerald wrote his own B.O.S. from different sources .... My own people make some very dogmatic and sweeping statements concerning the Gardner – Crowley controversy. I am not yet decided whether to accept all of their claim in toto. Their attempted explanations do seem convincing on a number of issues. I am inclined to adhere to their views until I discover other explanations which fit the facts insofar as I understand them.

It is alleged that "Hereditary" leaders in East Anglia deliberately embarked on a course of action which deprived Gerald Gardner of his "background"! Their concerted collusion to expurge the memory of "Old George" Pickingill was deemed essential to safeguard the admittedly difficult Public image of the Craft!

East Anglian Crafters were allegedly unanimous in deciding that "Old George" Pickingill and Aleister Crowley should never be linked with Gerald Gardner.

I consider it high time that Gerald Gardner was publicly vindicated! Unfortunately, the "Hereditary" persuasion does not agree. Neither my own people, nor their "Hereditary" associates, will confirm the source of Gerald's "Craft Authority".

It is alleged that "Hereditary" leaders present a united front to discourage any investigation into Gerals Gardner's Craft background. They are mindful that any successful investigation must invariably associate both "Old George" Pickingill and Aleister Crowley with the "Hereditary" persuasion!

I will not dwell on Aleister Crowley. This unmitigated "Black" magician is rightly viewed with approbrium by Brothers and Sisters of the Art. He would never be accepted as a Crafter! (Ce va sans dire!).

Aleister Crowley did have a fleeting acquaintance with the Craft. He was admitted to one of George Pickingill's "Nine Covens" in either 1899 or 1900!

Crowley did not last long in the Craft! He had been introduced to George Pickingill by Allen Bennett, his magical tutor in the Golden Dawn. Bennett is rumoured to have been "Old George" Pickingill's star pupil! One remembers the weird stories which still circulate about Bennett's supernatural powers – and his "blasting" rod! (Bennett did not come by his "blasting" rod from his association with the Golden Dawn, or the Esoteric Section of the Theosophical Society!)

There is some evidence to suggest that Crowley did have an early association with the "Hereditary" persuasion. My late grandfather claimed that he was present on three occasions when both Bennett and Crowley sought an audience with "Old George" Pickingill! The late "Magister" of my parent coven was adamant that Bennet held the 3rd rite of the "Hereditary" persuasion! However, he learned that Crowley had received only the Second Rite in one of "Old George" Pickingill's "Nine Covens".

My own people still retain an early photograph of "Old George" Pickingill and some of his pupils. Allan Bennett is easily recognised! The young man beside Bennett is remarkably like the young Crowley!

Perhaps the best corroboration of Crowley's Craft association is Gerald Gardner's own testimony. I cite page 54 of the paperback edition of "Witchcraft Today". Gerald assures his readers that Crowley himself claimed that he had been inside (the Craft! ed).

My brethren claim that Crowley was expelled from his parent coven! He was not interested in the Craft per se! Crowley was too preoccupied with awakening magical powers!

Crowley was allegedly drawn to "Old George" Pickingill – and Allen Bennett – and not to the Craft. This i can well believe. I cite page 93 of Eric Maple's "Witchcraft". There is a photograph of George Pickingale (sic) when he was 105. Maple dismisses "Old George" in several paragraphs. This summary dismissal of England's most feared and filified "Satanist" is truly extraordinary. (It is also excellent testimony to the efficient suppression by East Anglian Crafters of George Pickingil's true magical states!)

Maple contents himself with repeating only one of "Old George" Pickingill's incredible feats. He repeats a favorite anecdote which still circulates among the Essex peasantry. It is alleged that "Old George" could smoke his pipe while his "imps" harvested a field in halt an hour! One can imagine why young Crowley was attracted to "England's most notorious Witch" – George Pickingill.

Crowley was allegedly expelled from the Craft because he was a pervert. I cite "The Great Beast" by John Symonds to corroborate Crowley's peculiar sexual problems. Please refer to page 23 (paperback edition):

"As he grew older, he found that any description of torture or blood aroused his feelings tremendously. He even liked to imagine himself in agony and, in particular, degraded by, and suffering at, the hands of a woman whom he described as "wicked, independent, courageous, ambitious".

"He never outgrew these fantasies of being hurt, and especially of being degraded by a woman of a certain type."

This does not square with Crowley's public image. One remembers Crowley's vaunted claim that he was introduced to a coven of witches when a young man, but refused to join because he could not bear to be bossed around by women! This extraordinary statement was prompted by his shame at being expelled.

Crowley was a pervert. He enjoyed being "punished" by the High Priestess of his parent coven. Crowley's High Priestess denounced him as "a dirty-minded, evilly-disposed, vicious little monster". (Crafters will consider this an apt summation!).

My brethren confirm that Crowley had been out of the Craft for over 40 years when he was introduced to Gerald Gardner. My own people are unable to confirm that Arnold Crowther first introduced Gerald to Crowley. However, I see no reason to doubt the word of the late Arnold Crowther. My brethren are adamant that Gerald first met Crowley in either 1945 or 1946. This confident assertion appears to vindicate Crowther's testimony.

Unfortunately there was a tenuous Craft association between Gerald and Crowley although neither man ever convened with the other. Both men were technically brethren of the same Craft persuasion.

Crowley had been admitted into one of the controversial "Nine Covens" personallly founded by "Old George" Pickingill. As "Old George" Pickingill was a renegade "Hereditary" Magister, the "Nine Covens" could claim to derive their "Craft Authority" form the "Hereditary" persuasion.

Almost 40 years later, Gerald Gardner was "admitted" into yet another coven which was numbered among the "Nine Covens". Gerald was subsequently "accepted" into another "sister" coven, and could claim to have been affiliated with two of the "Nine Covens" professing the Pickingill variant of the "Hereditary" persuasion.

Certain Craft sources have sought to denigrate Gerald by falsely asserting that he was only a "1st Degree Witch". A basic failure to comprehend the correspondences between the modern "Three Degrees" and the Old "Three Rites" accounts for this absurd charge. The initial rumor arose because Gerald had only been "admitted" to one of his parent covens. (I note that Leo Martello publicly states that Gardner was only a 1st Degree Witch. I cite page 56 of "Black Magic, Satanism Voodoo": "Witch Covens are exclusive. When Dr. Gerald Gardner tried to promote Witchcraft with only a 1st degree he was ostracised by full witches." This quotation serves as the caption beneath a reproduction of Goya's painting of the Horned God being adored by Spanish Witches. The following gem appears on page 59 of Martello's "penny dreadful": "Traditionalist and many Hereditary Witches totally repudiated him and because he never obtained the second and third degree in the Craft, consider all Gardnarian witchs fringe or stepchildren of the Craft."

One can only speculate on Martello's motive in subsequently claiming the 3rd. By his own admission he is only a "fringe" witch.
Martello appears to believe that the "Hereditary" persuasion speaks of three "degrees"
Both the "Traditionalists" and "the true persuasion" know nothing of "degrees".

It is pertinent to consider why "Traditional" and "Hereditary" leaders choose to denounce Gerald and "the Gardnerian Heresy". Both the "Druidic" and "Hereditary" leaders are affronted by the central postulates advanced by Gerald. It is axiomatic that English Covens have always been led by men. Indeed, the Magister or Master has always admitted candidates of both sexes. It is equally true that the vast majority of English Covens comvened robed. Many "Traditionalists" also repudiate the notion that any Craft persuasion ever allowed a woman to conduct the rites in toto.

"Hereditary" leaders in East Anglia are strangely silent on this bitter Craft wrangling. Many prefer to repeat the unfounded accusation that Gerald was not lawfully initiated. These leaders are genuinely unaware that Gerald Gardner was affiliated with two sister covens.

Those "Hereditary" Crafters who preserve absolute silence recognise the base format of the rituals adopted by the "Nine Covens". It is pertinent to observe that "Old George" Pickingill imparted both his "Craft Authority", and his family rituals, to the leaders of the "Nine Covens".

The respective leaders of these "Nine Covens" were personally initiated by "Old George" Pickingill. Each of the "Nine Covens" could thus boast a continuous and unbroken Craft association for eight centuries.

The Pickingills of East Anglia originated in Saxon times. The first historically documented Pickingill was Julia, the Wicce of Brandon, who was killed in 1071. Each subsequent generation of this extraordinary family served as priests of the Old Religion. The Pickingills were renowned for their allegiance to the Horned God.

The Pickingills perpetuated many ancient Craft practices which did not obtain elesewhere in England. The rites adopted in Pickingill-led covens wre an almost unique amalgam of Scandinavian and French Craft practices. (One remembers the Danish settlement in East Anglia. The influx of French and Flemish Weavers into East Anglia introduced elements of the Cathar Faith, and the Old Religion as observed in France during the Middle Ages.)

"Old George" Pickigill introduced the classical hallmarks of the "Pickingill" covens into the "revised" rituals he compiled for his 'Nine Covens". Neither "Old George" nor Gerald invented the central feature of WICCA (I cite the French miniature reproduced opposite page 64 in Penethorne Hughes' "Witchcraft". My own people still adhere to almost identical practices. My own parent coven was founded by "Old George" Pickingill's grandfather in the later half of the 18th century.)

The Pickingill-led covens have commemorated a cardinal tenet of the Old Religion. All of our rites are conducted in toto by a woman. This derives from the Scandinavian and French models. The Horned God was always served and honored by women in Scandinavia. The Mother Goddess could only be served and honored by men. Only women were sacrificed to the God – in the Iron Age – at the Spring Festival. Only men could be sacrificed – in the Iron Age – to propitiate the Mother Goddess.

The Scandinavian Fertility Religion deemed that the priestess was the Wife and Consort of the God. Only the priestess approved by the God could call upon Him to descend into the body of a man chosen as His living representative. Only a priest consecrated to the Goddess could call upon Her to descend into the body of a woman chosen as Her living representative. I need hardly add that the male priest was deemed the Husband and Consort of the Goddess.

Any Crafter should intuit that these fundamental tenets of the Scandinavian Fertility Religion have influenced general Craft practices. The insistence that only a man can initiate a woman, and only a woman can initiate a man, takes on a new meaning. The woman initiator is the living representative of the God, and the Husband and Consort of the Goddess. The man initiated by a woman also receives "maximum power" for his female initiator is the living representative of the Goddess, and the Wife and Consort of the God.

This ancient and cardinal Craft tenet is the true reason why every Crafter must denounce homosexuality. This disgusting perversion is a flagrant transgression of Natural Law, and negates the Life Force and Fertility Aspect engendered by the God and Goddess.

One wonders whether our practice of "Drawing Down the Moon" is not derived from this "sexual polarity". In many "Traditionalist" covens the Lady calls down the Sun on the Magister, and the Magister reciprocates by drawing down the Moon on the Lady.

I can find no published reference to substantiate our claim that "Old George" Pickingill devised the basic format of the Gardnerian rituals. Indeed, Eric Maple's reference to "Old George" do him little justice. (I cite pages 86 and 93 of "Witchcraft").

I will not dwell on the unique status of hte Seven Witches of Canewdon. I fear I have digressed too much already. However, please examine Maple's claim that George Pickingale (sic) was the leader of the Seven Witches of Canewdon back in the 1890's. We can discuss this fascinating claim at a future date.

I would now refer you to an article on George Pickingill featured in "Prediction" Magazine several years ago. This article does not link "Old George" with either the Craft or his Canewdon Coven. Instead, it discusses his ancestry and relates his incredible "Satanic" powers.

"Hereditary" Crafters understandably view this renegade (?) Magister with horror. He was more infamous in his heyday than was Crowley in his.

"Old George" was acknowledged as the world's greatest living authority on Witchcraft, Satanism and Black Magic. He was consulted by occultists of every hew and tradition. They came from all over England, Europe and even America!

George Pickingill antagonised the Craft by publicly calling for the overthrow of the Xtian Religion. He was the most vociferous protagonist of the Horned God since the Middle Ages.

"Old George" devoted his excessively long life to the destruction of Xtianity, and the Resteration of the Old Religion. He freely imparted his magical expertise to Witches, Satanists, Rosicrucians and sundry Ceremonial Magicians.

George Pickingill did not hesitate to collaborate with Satanists. He believed that by promoting Satanism he was ensuring the destruction of the Xtian Church.

East Anglian Crafters were horrified when "Old George" started to launch covens which perpetuated so-called "Satanic" rituals. YOu are undoubtedly aware that a beautiful, young priestess conducted in toto the rites to honour the Horned God. This was the central feature of Scandinavian and French Craft practices in the Middle Ages. This "Priestess" syndrome was so wide-spread in France that the Satanists subsequently borrowed the practice.

Many "Hereditary" leaders in East Anglia repudiated George Pickingill's "Nine Covens" because they feared he was trying to revive Satanism under the guise of the "Hereditary" persuasion. The concept of covens led by female leaders horrified them. The practice of a High Priestess conducting the rituals in toto was quite alien to most East Anglian Crafters. However, I reiterate that it was ever the pivot of the "Pickingill" rituals. (Personally, I see no incongruity in "working" in Gardnerian circles and convening at "Hereditay convocations. The rites of my parent persuasion are too similar to the Gardnerian B.O.S. to cause any shift of basic allegiance – or to be a coincidence.)

George Pickingill's "Nine Covens" were domiciled in Norfolk, Essex, Hertfordshire, Sussex and Hampshire. The leaders of these covens had to meet Old Georg's exact standards. Each leader had to substantiate "witch blood", and be associated with a reputable (read 'Hereditary") coven. "Old George" refused to "pass his power" to any but a suitable candidate.

In many ways, George Pickingill anticipated Gerald Gardner. "Old George" culled rituals from the most ancient Craft sources, and then passed his "brainchild" off as the true Craft ritual. He was more vociferous than Gardner in that he actively campaigned to overthrow the Establishment. (It is not suprising that no Crafter will publicly link George Pickingill with the "Hereditary" persuasion.). Gerald had no truck with the Left Hand Path. He wisely chose to whitewash the Craft, but continued the public revival of the Old Religion instigated by his infamous predecessor.

Gerald and Crowley were both delighted to learn that each was a brother in the same Craft persuasion. They became firm friends. Each man genuinely liked and respected the other. Gerald and Crowley corresponded quite regularly. It was their correspondence which ultimately led to the ridiculous charge that Crowley was expressly commissioned to write the Gardnerian B.O.S.

Crowley was naturally interested in Gerald's determined effort ot restore the Old Religion. Gerald and Crowley were poles apart, but both men were anxious to revive the worship of the Ancient Gods.

Gerald saw no incongruity in citing Crowley's poetry. He was not averse to discussing the best magical means of launching Wicca. Gerald was acutely aware the collusion of "Hereditary" Crafters had deprived him of his "Craft Authority".

Crowley was delighted to be consulted on the Wicca project. After all, he had been a Crafter 40 years earlier. He saw himself as the magical adviser.

Crowley was unable to produce the B.O.S. received from his parent coven. It had been destroyed 40 years earlier. However, his magical papers contained many passages and rites borrowed from the "Pickingill" rituals. Crowley volunteered to use "Magical recall" in an attempt to remember the exact rites. Gerald gratefully assented.

Gerald had two source references from his own Craft affiliations. He was quite anxious to determine whether Crowley's B.O.S. differed radically from his own rituals.

It must be stressed that "Old George" Pickingill launched his "Nine Covens" at various intervals over a period of 60 years. "Old George" had a basic format, but was invariably amending the wording and introducing different concepts.

Gerald had noted startling differences in each B.O.S. received from the "sister" covens to which he was affiliated. He was most anxious to see whether Crowley's parent coven used an entirely different B.O.S.

Gerald's correspondence and Crowley's "drafts" were found by Crowley's literary executors, Lous Wilkinson and John Symonds. Both Wilkinson and Symonds paid little heed to these Craft rituals. However, after the Gardnerian B.O.S. was published, Symonds realised that many of Crowley's draft rituals were similar in content. Francis was a close friend of Louis Wilkinson. King noted that Gerald's letters queried how Crowley was progressing with the Craft rites. He recognised the similarity in format between the published Gardnerian B.O.S. and the Crowley manuscripts. King added two and two together, and publicly accused Gerald of commissioning Crowley to write the Gardnerian B.O.S.

My own people stress that Crowley destroyed his original B.O.S. However, he retained many draft sheets of various rites. Crowley was desirous of implementing George Pickingill's life-dream of destrying Xtianity. He was in awe of his "Master" and, as a competent occultist, recognised that there was "power" in the magical rites devised by George Pickingill.

Crowley was bitter because he was expelled from the Craft. However, he used the knowledge gleaned from George Pickingill, and the magical potency inherent in the Pickingill rituals, to draft his own magical rituals.

You may not be aware that Crowley drew heavily from "Old George" Pickingill's magical rituals when compiling his own O.T.O. rituals. (The O.T.O. rites speak of a volume of Secret Lore, a magic dagger, garters, etc., etc. A dagger is immersed in a sacred chalice as a substitute for the Great Rite.)

Francis King noticed several similarites between Wicca and the O.T.O. This merely confirmed his suspicions that Crowley had written the Gardnerian B.O.S. I would add that "Wicca" has several similarities with basic Golden Dawn Rituals. I believe that this correspondence with the Golden Dawn convinced Francis King of Crowley's authorship of the Gardnerian B.O.S. However, one concedes that the circurstantial evidence appears damning. (You may not know that "Old George" Pickingill collaborated with pseudo-Rosicrucians to compile the Golden Dawn Rituals).

My own people aver that there is a simple explanation for the existence of a B.O.S. written entirely in Crowley's own long-hand. (You will recall that Ray Buckland publicly admitted it was formerly exhibited on the Isle of Man.)

Crowley eventually compiled a B.O.S. which he assured Gerald was a reasonalby accurate facimile of the rituals used by his parent coven. Gerald was delighted. He now had three distinct "Books" which were used by "sister" covens. Gerald set about devising his own rituals using the three Craft sources as models.

Crowley and Gerald congratulated each other on the birth of Wicca. Crowley conferred an honorary membership in the O.T.O. on Gardner. Gerald reciprocated by inviting Crowley to accept an honorary membership in Wicca. Crowley dutifully copied out the present Gardnerian B.O.S.

Neither, I, nor my own people have sighted the Crowley manuscript which was formerly exhibited on the Isle of Man. It is impossible that Gerald exhibited the B.O.S. which Crowley claimed was "an authentic portrayal". However, he may have displayed the present Gardnerian B.O.S. which Crowley copied out when he accepted an honorary membership of Wicca.

Gerald's detractors have claimed that Crowley's handwriting was certain proof that he copied out the B.O.S. at an advanced age. Various reports have confirmed that the handwriting in the B.O.S. on the Isle of Man was that of an aged and very sick man. It certainly does not correspond with specimens of long-hand when Crowley was in his prime.

My brethren cite this as proof of their contentions. However, Gerald's detractors adamantly maintain that the existence of this B.O.S. on the Isle of Man affirms that Crowley was the author of hte Gardnerian B.O.S. They foolishly believe that this was the original draft copy Crowley presented to Gerald. . . . . I assure you that Gerald used authentic Craft "originals" when devising his rites. It is unfortunate that East Anglian Crafters have chosen to deny Gardner his "Craft Authority" and background. However, the "Hereditary" persuasion refuses to associate either "Old George" Pickingill or Aleister Crowley with the Craft.

My own people are anxious to see their Gardnerian siblings prosper. (The "Gardnerian" persuasion perpetuates many of our own ancient rites.) I am delighted to hear that the "Gardnerian" persuasion is going from strength to strength in the United States.

Gerald should be publicly vindicated for writing his own B.O.S. He was determined to substitute more wholesome "thought forms" for those inherent in the rituals he received. My state ment that "Old George" Pickingill collaborated with pseudo-Rosicrucians to compile the Golden Dawn Rituals requires qualification.

It was never my intention ti infer that this Essex "farm laborer" possessed a specialist knowledge of classical languages. I used the word "collaborated" advisedly. [See T.W.s. Nos. 40 & 41 – ed.]

A newspaper obituary claimed that England had produced only two outstanding Magicians – George Pickingill and Merlin. (I cite the "Prediction" article quoted in T.W. 40). This was an extravagant obituary for a "farm Laborer".

A small coterie of Master Masons established a lengthy and productive relationship with George Pickingill from the 1850's onwards.

These Freemasons entertained "Rosicrucian" fantasies, and sought personal verification that Masonic Crafters and Rosicrucian Crafters were siblings of the Old Religion.

"Old George" awed these Masonic "Rosicrucians" with demonstrations of his mastery over various Elementals. He was also to fascinate them by expounding "the inner secrets" of Masonry.

None of these learned Master Masons could comprehend how this non-Mason had penetrated their Craft mysteries. It was reluctantly conceded that the Witch Cult may have possessed some secret arcane knowledge.

Occult-minded Freemasons were to question "Old George" very thoroughly over a period of many years. Indeed, George Pickingill was their only informant.

Crafters are enjoined "to read between the lines" when digesting the stated areas of research undertaken by the Metropolitan College, the literary forum of the Rosicrucian Society of England. (I cite page 221 of "The Secret Rituals of the Golden Dawn" by R.G. Torrens):

"The body was calculated to meet the requirements of those worthy Masons who wish to study the science and antiquities of the craft, and trace it, through its successive developments, to the present time; also to cull information from all the records extant, of those mysterious societies which had their existence in dark ages of the world when might meant right, when every man's hand was against his brother, and when such combinations were necessary to protect the weak agains the strong".

These terms of reference appear innocuous enough. However, they were discretely extended to enable many leading Masons to investigate George Pickingill.

George Pickingill's revelations about "the Brotherhood" interested these Masonic "Rosicrucians".

It is no exaggeration to claim that George Pickingill's machinations materially influenced the founding of the two "Rosicrucian" Orders – the Rosicrucian Society of England, and the Hermetic Order of the Golden Dawn.

Two Master Masons, who were to become founding members of the Rosicrucian Society of England, had been accepted by "Old George" as his pupils. I allude to Hargrave Jennings and W.J. Hughan.

Both Jennings and Hughan believed that the Masonic Craft could learn much of value from the Witch Cult. "Old George" freely exchanged ideas and Craft Rituals with these two eminent pupils.

Hargrave Jennings collaborated with George Pickingill on a very ambitious project – a Craft Ritual which would incorporate the best elements of traditional Witchcraft, accepted Masonic symbolism, and Rosicrucian magic.

The Craft Ritual jointly compiled by George Pickingill and Hargrave Jennings was to deceive many eminent "Rosicrucian" experts. Crafters may not be aware that Hargrave Jennings was one of England's foremost experts on the Rosicrucian Rites and Mysteries.

There was a third "collaborator" in what proved to be one of the finest literary hoaxes of the 19th century – the French occultist, J.B. Ragon.

Ragon was deemed an outstanding Rosicrucian scholar. It was widely rumoured that he had been initiated into a genuine "Rosicrucian" Fraternity.

Fortunately for Ragon's well-merited reputation, he was a posthumous "collaborator".

One of Hargrave Jennings' many Continental friends secured a number of "authentic Rosicrucian manuscripts" from the estate of the recently-deceased Ragon. Hargrave Jennings purchased these documents, and obtained a bill of sale from his friend which stated that Ragon had formely owned the manuscripts.

Jennings was thrilled with his purchase. George Pickingill and Jennings revised their original Craft Ritual to conform to the degree structure, and the archaic terminology, of Ragon's supposedly authentic manuscripts.

One concedes that Ragon's source documents may have been authentic Rosicrucian manuscripts.

Armed with the "Rosicrucian manuscripts" and his bill of sale, Hargraves Jennings brazenly perpetrated a delibrate fraud. He assured his startled Masonic colleagues that "the Brotherhood" had accorded English Crafters a miraculous dispensation to found a Rosicrucian Fraternity. One need hardly add that Jennings omitted to mention that he had collaborated with England's most notorious Witch to amend and modify the said authentic rituals.

Those Masons who fondly imagined themselves to be "Rosicrucians" hailed the discovery of the authentic rituals as authority to found an English Temple. They concurred with Jennings' premise that the manuscripts constituted a dispensation from "the Brotherhood".

Robert W. Little was satisfied that the manuscripts had been formerly owned by Ragon. Both Hockley and MacKenzie pronounced the rituals to be genuine. The Rosicrucian Society of England was subsequently founded on the assumption that hierarchial succession was conferred by the possession of Ragon's manuscripts.

Crafters may not be aware that the Hermetic Order of the Golden Dawn was an off-shoot of this Rosicrucian Society of England.

It is now known that many of the Golden Dawn rituals were expressly written by S.L. MacGregor Mathers after he had carefully perused the Craft Rites compiled jointly by Hargrave Jennings and George Pickingill.

The Hermetic Order of the Golden Dawn was also founded on a series of ingenious fabrications. Space precludes my further elaboration. Much more will be said later with the editor's kind permission.

Crafters will be interested to learn that Dr. Wescott held a Charter from the Palladist Co-Masons to found an English Lodge of this infamous Order. (I cite "A Manual of Sex Magick" by Lewis T. Culling. A photgraphic reproduction of this Charter corroborates Culling's statement).

Dr. Westcott had no hierarchial authority to found the Golden Dawn. His subterfuges to invest his Order with authority and the cloak of respectability are ably recounted in "Encyclopedia of the Unknown". (I cite pages 99 to 106). Unquote.

Reply:

Dear Sir:

As far as this idiot's statement that Crowley was a Witch and left the Craft because he couldn't work with the women, this is the rankest type of insanity that finds absolutely no justification except in the psychotic mind of some nut.

With very best wishes,

Very Sincerely yours,

F.I. Regardie D.C.

VALIENTE BUT NOT VALIANT
By Dr. Leo Louis Martello

The above Pickingill "plum pudding" from a "well wisher" (Translate: Doreen Valiente) makes a good story. Occasionally I enjoy fiction. However, this is presented as fact. Notice lately how all those who denied any association of Crowley and Gardner are now admitting it, while others who attacked me for mentioning it (One may read Gerald Gardner: Witch by J.L. Bracelin, pub. 1960, England). have never had the decency to apologise. There is no mention of George Pickingill in Gardner's biography by one of his initiates and heirs. Gardner doesn't mention him in any of his books. And Doreen Valiente's ABC of Witchcraft, Past & Present, omits him.

Now Valiente has disinterred Pickingill from his grave, writing under the pseudonym of "well wisher", but doesn't hesitate to attack me by name. And her facts are all mixed up, She quotes me out of context, and either hasn't read, or chose to ignore for expediency's sake, what I later wrote on Heriditary Witches (See my "Thoughts On The Third Degree" in issue no. 59 of Green Egg). You may also read my comments on "degrees" and Ms. Valiente's claims, in my Introduction to the Crowthers' book SECRETS OF ANCIENT WITCHCRAFT Etc. Now let me quote her: "Martello appears to believe that the Hereditary persuasion speaks of three degrees! . . . Both the 'Traditionalists' and the 'true persuasion' know nothing of degrees," I BELIEVE NO SUCH THING as many of my cited writings prove, and I KNOW better, and if Ms. Valiente chooses to become John Score's Craft prostitute and henchwoman because of his deeply repressed homosexuality and her own hang-ups, so be it, but the fact remains that there are at least two Heriditary Witch Covens in Britain who have nothing to do with her or any of the other publicised covens there. And George Pickingill was considered an evil old man who was a Satanist and it's no wonder that he's not mentioned in any of Gardner's writings (if he even knew him), as to the "strange silence" of the East Anglian Witches who still feel that Gardner was not lawfully admitted to the Craft (and in the above diatribe there's no mention of "Old Dorothy" Clutterbuck except to imply that hers was one of the "nine covens" of Pickingill. Others believe that she simply combined Murray and Leland and some local folklore and "did her own thing.") the Witches of Radnorshire, especially in Clyro, Hay and Newbridge-on-Wye, who call Halloween-Samhain "Llanhallant Eve" consider the whole lot of them nothing more than Halloween masqueraders.

Than this article goes on to say all those things that I have in the past: That the Magister in English Hereditary covens could initiate BOTH men and women, that nudity was not a requirement etc. But once again the absurd anti-homosexual bigotry is offered under the archaic and disproved idea that male must initiate female, female initiate male, and such Puritan comments like "This disgusting perversion is a flagrant transgression of Natural Law, and negates the Life Force and FERTILITY ASPECT engendered by the God and Goddess." Crap! Strange that those who stress fertility so much seem to be unfertile themselves: I'm not aware if Ms. Valiente has ever born any children! Her anti-homosexualism seems to stem from some kind of personal thing (perhaps rejection by a former beau or husband, who knows?) rather than from any philosophical conviction, since she has been described to me as a "Queen Bee" type once surrounded by the "hairdresser set" and married to (or was) Casimir, A tiny Spanish chef who barely reaches up to her bosoms, who claims a familiar named "Hob" who lives in a monkey head carved out of a coconut, and is called Filia Panos (daughter of Pan) by her coven, and who is believed to have only gotten into

the Craft and claimed Witchood after publication of her first book Where Witchcraft Lives. She is knowledgeable (but so much she doesn't know right in her own country) but has her own axe to grind, and her association with John Score has undermined her stature and autherticity. I will have more to say on the Heriditary English covens, the Continentals, George Pickingill, the Radnorshire Witches, the similarities between East Anglian Witches and certain Italian-Sicilian strege, the Crowley contributions to the Gardnerian Book of Shadows, etc., etc., in the next issue of EARTH RELIGION NEWS.

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Dear Editor:

Have a heart – do your part – wipe out war. War itself is our greatest enemy – not people. Let's ask all the governments around this good earth to find a better way to solve international conflicts. War has never solved anything and never will. Will you stand up and be counted by placing this notice in your publication?

Have a heart – do your part – wipe out war. We, the people in all countries, are one people. We are all children of the One Great Creator, Who created all and Fathers all with a love deeper than we can ever know or understand whatever our color, country, education or job. Let's return this love by loving all His children everywhere and never again consider killing any of them attempting to solve international conflicts. What is won in war that is worth the lives of so many people or evern one person. As we go into the 20th century let's leave war behind so our youth will never again have to kill or be killed. You can help by sending this notice to another publisher, by writing to all governmental officials in all countries, to their Ambassadors in Washington, to their representatives in the United Nations Building asking tem all to find a better less Painful way to solve international conflicts. Also by sending a donation so I can have it put into more papers.

Love is the Only Way,
K. Emmons
1720 S. King Ave.
Lakeland Florida 33803

To the staff of the ΘRN:

I was really happy to see an ad for your magazine in one of the alternative newspapers because I was ready to learn all about the Goddess religion of the ancient matriarchies which I had assumed at the time had survived through the past patriarchal centuries and was alive and well and recorded in your magazine. So I eagerly sent for a subscription, knowing nothing about the magazine but having a lot of expectations.

I knew, as soon as the envelope containing your magazine and literature arrived, that you weren't what I had hoped. I merely opened the cover and saw that most of your staff was male, especially the editorial staff and the heads of everything. But, giving you the benefit of the doubt I read through a couple of the issues you had sent.

It was then I was sure – I wanted none of the distorted heterosexual, male-dominated perversion of Goddess worship that your magazine professes to believe in. I read statements such as the one by a prominent author (according to the magazine), a male who had changed his stand on homosexuality. He started out by saying he couldn't really understand why homosexuals would want to join such a heterosexual religion, based as it was on the male-female relationship.

I later read that, indeed, many covens strive for an equal male-female number, which leads to a coven of couples, married or unmarried. And I read an article by a male who wondered if maybe too much emphasis wasn't being placed on the Goddess aspect of worship, in ceremonies and such, since the male God was just as important and, in fact, imperative for the correct balance of life forces.

I read an article I though would discuss Stonehenge, and it was all about druid priests.

Everywhere I turned were evidences that your magazine is an extension of the patriarchy which controls every part of our lives today. A patriarchy which has purposely suppressed the truth of womankind's heritage to raise the male ego to great heights, all the while degrading the sacredness of woman, so that men can seek revenge for the matriarchies of our history.

You have taken the sacred Goddess worship and made a male-female, so-called-equal-but-in-reality-male-dominated-because-we-all-know-males-are-superior mockery of it. Just as men have made a mockery of everything female in life and have turned the life balance upside down, you have done it to the last vestiges of the past, with the link to our mother-culture, Goddess-worship.

I want no part of your so-called "Earth Religion." Either you don't know what earth religion really is or you have purposely changed it to your own brand. Perhaps it was changed before we were even born. Regardless, all I know is that the finished product stinks of patriarchal oppression of the very symbol of woman-the Mother Goddess. Cancel my subscription, and please notify me if I owe you anything for the literature sent. Blessed be, indeed!

Julie Jay

Dear Herman,

I would like to thank both you and your partner for the telegram; it was a very kind thought. It is a very hard time now, without my darling one; but I am trying to carry on, both his work and my own. This, both in our religion and also our professional work. I fulfilled all our engagements last Xmas, on my own; having learned some of Arnold's magic, and did the full hour show. This included music and puppets.

The service was conducted by Mr. Melville Young from Dundee. It is, I think, the first time one of our rites has been conducted in public. It was very well done. A piper played "The Flowers of the Forest" and "The Piper's Lament" afterwards. The Goddess has given all of us much compassion and protection, right through this difficult time. I must add that Arnold's mother was a Scot; and Arnold was very proud of his ancestry with the McFarlanes. I tried to and think, I succeeded in seeing it through; as he would have wished.

As I have said previously; it is up to the initiate, not the head of the coven, whether he or she wishes to proclaim his or her membership of same; or not. Never, does the H. P.'s, or H.P., inform any one; who **is** or is not, of the Wicca. As Leo has already stated in print; that he was initiated by us; I would say that he was given an initiation. Usually, described as the "1st." More than "degrees," I would describe them as initiations of different levels; each more binding than the last. The full magical power and influence of each of them is extremely potent; and they should not be embarked upon or used, lightly. The idea of giving these "degrees" to a witch, should only be performed after the explanation of them and their effect has been fully explained to the person to whom they are being given. Very few attain to the Inner Mysteries; which although accessible, are, in their very essence only practised by the most dedicated of the priesthood; and the most enlightened. I am very thankful that most of the rites etc; have never been published, or found their way into print, or been debased in this way.

Best wishes to both;
Blessed Be . . . . .
Patricia Crowther

The question has been raised as to whether you should tell people you are practicing Wicca. In my opinion, there can be only one answer to that. Hell Yes, tell people, tell anybody! How else can all of the misconceptions be cleared away and the true purpose of the religion be known?

An encyclopedia proves my point. It reads, "Witchcraft is the practice of evil acts by Witches or people supposed to have evil power." A person just might get a bit pissed off reading that, but there is more, Witches supposedly had the ability to bear monster children (fathered by demons), had Witches marks where the'd been touched by the devil, cursed people so that evil spirits could enter their bodies, flew on Broomsticks, etc. It goes on to say about

Wicca, "The practice grew out of the ignorance of primitive tribes. Fear and superstition ruled instead of knowledge and reason." this encyclopedia give great detail to the beliefs of some misguided individuals, but fails to mention anywhere that Witchcraft is a religion still practiced by many extremely knowledgeable people, not ignorant, primitive tribes, or that Wicca is the extreme opposite of evil anything! It does proceed in putting down some common myths, but never mentions the truth and real history of the struggles of the Old Religion. Now, finally we are beginning to be accepted in society, but there are many people still being persecuted for practicing Wicca, or believing in a less conservative, conventional religion. Witches are still 'dismissed' from their jobs or positions, or never considered, because people are too hardheaded to listen to and try to understand beliefs we and our ancestors have had for centuries. This is the age of freedom and liberation, so we must reach out and tell people who we are, and what we believe in. We must clear away all the misconceptions so that after so many years a Witch will finally be able to be respected without any doubts or hidden fears about us. But we have to fight for our liberation, it won't come naturally!

Debbi Wilkinson

Gentlemen:

I unfortunately have to disagree with the above letter. (I read it because I am the typesetter.) I am a Witch and have been for more years than I can remember. One of those cases of "As far as I know I have always felt this way!"

I have 3 school age children, the last child (the 4th) is a year old and was conceived within the circle.

My children are being trained in Witchcraft (not that for a child this is necessary) so do not think that I am shurking my duties. BUT, I will not allow them to go out into the streets claiming "I AM A WITCH". Within my neighborhood that would mean disaster. Our house would be burned (a very hard won house.) and our children would be beaten. I am sure that most of us hidden Witches have to do this sort of thing to protect themselves and their children.

A case in point, A few years ago I worked in the City as a supervisor in the file room of a very large insurance company. I worked hard to get that position. I hired the best and brightest people that I could get my hands on. Most of them would have made great people had they had a larger education or been trained in some other method of office proceedure. We worked and made a team. (Anyone who has ever worked with a team will know what I'm talking about.) We got to be good friends not just teacher and pupil. I began to talk Witchcraft and many were interested. After all this is New York and a Free Country right??? Within two months I was fired and demoted.
No big deal right? I could always find another job. (At that time jobs were anywhere to be found.) I didn't find another job, not for almost six months, I WAS BLACKLISTED.

Now, I'm just a nobody as far as Big Business is concerned, right?? Not So!!

Therefore, the conclusion, I WILL NOT TELL ANYONE THAT I AM A WITCH. Not anyone that could hurt my situation. If some one comes over to me and asks me about my 'things' ahnging about my neck I will give them some far off answer, UNLESS THEY PERSIST and they are not likely to be a hinderance to my family.

I would suggest that you think things over before you open your mouth. You cant take it back in.

Blessed Be,
Chris



Greetings:

I'm a prisoner. While in Folson, I started writing a coven which was mentioned in Hans Holzers "Witchcraft Report" (thank you Hans) and am now a neophyte using my time to prepare myself for eventual initiation into a coven on the streets. My teacher is a beautiful person and is helping me to re-orient myself and I can never thank her enough. (I sent her the original of the drawing above but I know if you could find space to print it in one of your magazines she'd love it. If you'd care for some more drawings and artwork please let me know and I'll be more than happy to donate some.)

The only thing I took badly in all of your papers was a sentence in a letter by Patrick Carlson where he called Eli an Ex-Convict (his capitals), if nine million Witches (and poor innocents who were convicted of Witchcraft) had been released instead of burned . . . Well, all I can say is not all convicts and ex-convicts are terrible sub-humans to be avoided. Cast ye the first stone Patrick?

On page ten of the Hilltopper is a picture of myself and two other convicts, repairing toys for underprivileged children for Xmas. We're donating our time and energy to help a few kids through the Marines "Toys for Tots" program. Defense rests.

Anyhow I mainly wanted to thank you and let you know how much I like your magazine. One question, which, with a basis of perfect love, perfect trust, harmony, unity, togetherness, and while still facing outside persecution, how come all of the ego trips and petty bickering within the Craft? Oh well, guess we can't have perfect love all of the time, or can we?

Love and Peace,
Michael Ray Altieri 3-48

Ed. Note: Sorry Mike, it was I, not Mr. Carlson, who brought up issue of Eli being an ex-convict. It was to bring home a point of expose! I have without realizing it broken the Wiccan rule "An ye harm none, do what ye will."

The long awaited 'Directory of Paganism and Witchcraft' will soon become a reality. The Directory is a comprehensive list of individuals, organizations and businesses who are actively involved in Pagan and Witchcraft activities.

A free copy will be sent to individuals upon request. Please send a stamped, self-addressed envelope to CHURCH OF ALL WORLDS, P.O. Box 2953, St. Louis, Mo. 63130.

DO WHAT THOU WILT
SHALL BE THE WHOLE OF THE LAW

The article "Gay Magick" in the recent Earth Religion News can be misleading to any who are not well-versed in the teachings of the O.T.O. The identification of the XI° with gay sex magick has taken place because the specific techniques of that degree are employed most frequently in a homosexual milieu. But the XI° identifies certain methods of sexual intercourse: used as magick rituals. And these techniques can be used just as well in a heterosexual context. This point is clearly demonstrated in the Magical Record of The Master Therion. There He uses the phrase "XI°" to indicate intercourse per os or per anum – conducted with female partners.

As it is written in Liber Al, "Let there be no difference made among you between any one thing and any other thing; for thereby there cometh hurt." Then again, " . . . . take your fill and will of love as ye will, where, when and with whom ye will!" The continued segregation of sex (whether magickal or otherwise) into gay and straight categories does not accord with the spirit of the Aeon of Horus.

LOVE IS THE LAW,
LOVE UNDER WILL.

Rev. Martin E. Nixon, D.D.
Society for the Propagation of Religious Truth

Dear Herman:

Thank you for the copies of ⊕RN I received a couple of days ago. I hope you have straightened out financially. There are a number of magazines here that deal with the occult in general but your magazine is concerned wholly with ritual magick and Witchcraft. I will order it when you start again.

I would like to obtain a copy of 'The Book of Shadows' by Lady Sheba, I read that she may have obtained them in a somewhat dubious manner, but its the contents that interest me. When you meen any females who are in or interested in the Craft, and wish to correspond with someone in England, you can give them my address, I am a ritual magician, fact I was a magician way back, and a High Priest of Witchcraft. Other interests, I have a karate club and am a 3rd Dan Black Belt, in one style a 4th in another.

I will send an article soon, I had to help someone or to be correct a family recently who had a haunting, this was very interesting. My ideas on and about the Craft or not very traditional and I more or less work alone, I find I work better that way.

Anyway I will write again soon and wish you well in all you do.

Blessed Be . . . . . .
Bill
(Arnuphis)

Dear Herman,

I've recently had the good fortune to have sight of the first four editions of your new paper ⊕RN. There's two things I'd like to refer back to. The first in Vol. 1 no. 2, where a Pete and Dana Gardner say they'd like some info. from anyone who knew Robert Cochrane. Maybe they've made all the contact and got all the information they need now otherwise maybe you'd be so kind as to pass on the message that I'll try and help them providing that they tell me why exactly they want to know about this gentleman and why they want to contact people who may have known him.

The second point is more important from a personal point of view. In your no. 4 an article "Can you take the truth" impressed me greatly and I am anxious to contact the author of it if his name and address could be given me. I should say that I too am a researcher into the Craft on a professional level (ie. I'm writing up a post-graduate thesis in the sociology of religion and my substantive component is the Craft) and like 'Hieronymous' am very concerned with 'the Truth' (however corny that may sound). As the writer is an Alexandrian it is possible that he is in this country, maybe even in London thus I could make his acquiantance. If you don't feel it is ethical to pass on his name and address to me, could you maybe pass on mine to him asking him if he'd like to strike up correspondence which hopefully would be fruitful to both sides?

Kenneth Ian Rees
508A Hornsey Rd.
London N19

To the Editor:

I have found in the rare library book section an 11th century document on Russian Witchcraft, I don't think the Witches will appreciate. It proves that they did worship the devil in rebellion against the church. It is a crude form of worship, not related to black mass except for inverted black candles and dancing withershins. It has nothing to do with ancient Nature Religion, which was nearly wiped out by the Druids even before Christ was born. By the same token, the modern "craft" has nothing to do with either the nedieval "Witchcraft", nor is it Pagan. It was founded in 1879 by a circle of students at Cambridge, and immediately became popular. Rather than research history they based the new Witchcraft on classical poetry. Gardner knew none of this, presumably,but he did add the Horned God (badly mixed up with aspects of the medieval devil), the sex, the skyclad and stirred in Templars on top of the already-added ceremonial magick (neither of these wer known to original Witches; the Hereditary Witches I've met have never heard of the four elements!). Such is the story in brief as told me by a grandson of one of the original founders. Naturally, I can't publish either of these tales, as it would raise a lot of outcry. Besides, the modern "Craft" is a beautiful idea once you learn to ignore the bickering. Better not to tell the babe that it is a bastard, right?

Radegast

Ed notes: Truth and fact can't hurt anyone.
H.S.

Dear Editor:

I am much impressed by the advance which has been made in Witchery by you with the publication of ⊕RN.

As you may be aware, further advances can be made by the revealing of the nature of Witch Yoga. Perhaps you may feel that it is early on for Witches to have their very own Yoga. Still, since you have published nudes on your front cover, it may be that you do indeed wish to exhibit such bravery. (I can reveal what is required with reasonable decorum).

In humans, coition takes place between a male and a female, but in Witch Yogis, coition takes place between the Goddess and the God (Logos vs Eros), and the Witch acts as a receptacle.

In humans, tumescence occurs now and then at the loins. But in the case of the Witch Yogi, tumescence is continious throughout the endocrine chain or tree of life, but varies widely from one time to another. The Goddess takes one end of the endocrine chain under these circumstances, and the God takes the other; there is polarization of the psi of the Witch.

The Grand Rite of the Witch Yogi is a real rite, between the Goddess and the God in the Witch, rather than that being between two humans, as in the ordinary Great Rite. Coition occurs between the Scarab and the Root. Such action has also in the past been called alchemical androgyns or serpent yoga, or "the unendurable pleasure indefinitely prolonged." It is metamorpnosis and the next stage beyond homo-sapiens. Psychic phenomena results, because the forces round about want to come and enjoy the Place of Waves of Bliss.

George Denimon

Dear Sirs:

I am interested in contacting fellow Pagans in the Toronto-Ottawa-Montreal area. Please write to: F. Blaine
138 Stewart Street
Ottawa, Ontario K1N6J5
Canada

Thank you for your help,
Blessed Be
Frances Blaine

The Society of What?

By Garret M. Hayes (Salik)

Information on the Society of Nom. Published in the interest of promoting the values of Vulcan Logical Philosophy

In 1966 there appeared, on network television in the United States, a series entitled 'Star Trek'. One of the leading characters was a half-breed alien, a cross between human and 'Vulcan' parents, named Mr. Spock.

The Vulcan civilization from which his father came was one where all action was based, to the greatest extent possible, on the principles of logic. As a result there was no war, no crime, in general total peace.

The members of the Society of Nom look upon that system of ethics and behavior as a good one worthy of at least considerable study, if not full emulation.

In the very early formation of the Society (that being quite recent) it was a widely held belief by many of the people around it that the concept of Vulcan Logical Philosophy was a creation of fiction and therefore must forever be relegated to the world of the unreal.

Those who held this view, however, failed to note that, throughout history, fiction has been one of the most potent and widely used forms for the exposition of philosophy.

This can be witnessed in much, form the parables of Jesus to the more recent, but widely received, nove 'Stranger in a Strange Land' which has given rise to the Church of All Worlds, one of the largest of the Earth Religion groups now extant in the world.

Therefore there is a good deal of precedent for applying the philosophies of fiction to the exigencies of contemporary life.

Nomist Philosophy is not new.

If that is true (and it is), then why is there a need to start a new group? The answer is very simple.

Life is a process of growth and refinement which never ends. In the course of this process a piece of this and a bit of that are put together to form something a little better than either this or that.

So it is with Nomism (Nō m-ism). The roots of the philosophy go back at least as far as 600 B.C. when Lao Tzu created Taoism in China. Indeed his 'Tao Te Ching' is one of the works recommended for reading to understand Nomism.

The system of behavior portrayed in the characters of the Vulcans in the three years which Star Trek ran provides an excellent basis for living those gentle, pacific principles which for so long guided many Chinese and also Western lives.

There is much misunderstanding of the 'Vulcanist' character rampant. It is unfortunately believed by many to be an 'emotionless' life, bu this is far from the actual truth.

The effort is not toward emotionlessness, but rather toward non-emotionality. The emotions are there but are not allowed to rule over the individual's behavior. They no longer function as the prime motivation to action.

The replacement of emotion with logic as the motivational force raises the cry of 'What sort of action can pure logic motivate you to?! None!!' Such is an overstatement of the reduction in action which would naturally occur in a switch to logically based behavior patterns. The fear at such reduction, on the other hand, is typical of the Western notion that 'action' is neccessary to any sort of meaningful existance.

It is this dependance upon something always going on which makes it difficult for many Americans in particular, and Westerners in general, to enjoy something such as a quiet seashore sunset without needing to have crowds of people and tables of food there so that they may enjoy the 'picnic'

And further it is this much touted 'restless spirit' which, while responsible for many supposedly needed discoveries, is also responsible for a large number of the conflicts which have crowded modern history since before the days of Christ.

Isn't Religion enough?

The answer to that is obvious. If one merely examines the history of man, almost all of which is recorded when there has been some sort of religious doctrine of peace or morality around, it will be found rife with war and struggle.

Nomism is not a religion, any more than the Judaic morality, which finds itself also in Christianity, is the religion. Rather, where religion produces philosophy, philosophy does not produce religion.

Neither does the Society of Nom say that our philosophy shoud replace religion. Indeed a person could come from almost any religion of pacific morality and find a comfortable niche in Nomism. There are only a few religions which could not reconcile themselves with Nomist concepts.

With the subject of Nomism in general explored from an historical and justificatory standpoint there is still the question of what the Society of Nom is.

In short, the Society of Nom is a group of people dedicated to the study and preservation of Vulcan Logical Philosophy. Particularly there is an emphasis on the creation and expansion of new and varied aspects of the Philosophy. Much consideration is given to the application of the Philosophy to modern daily living for the betterment of the individual and mankind in general.

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I am compiling a list of all existing occult-oriented shops throughout the world to be published shortly under the title, "INTERNATIONAL OCCULT-SHOPS DIRECTORY." If you'd like your shop, (boutique etc.), to figure in my book, please send complete details to: James Richards, 374 Drean St., Chicoutimi, P. Quebec, Canada

Dear Editor:

I am writing to congratulate you on the new magazine format of ERN. I like it much better than the old style.

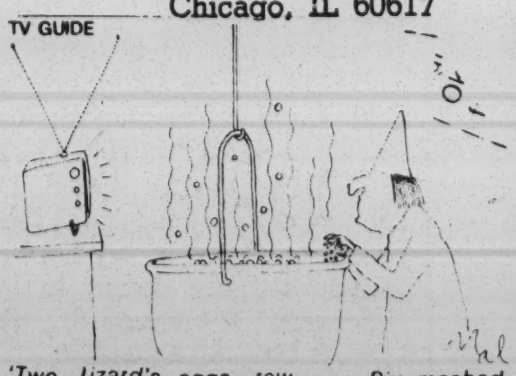
Also I am pleased to hear that the "War of the Witches" is over at last. I am rather new to this and still searching for the right group and I was getting really depressed over the whole thing. Let's hope this atmosphere of "perfect love and perfect trust" will last and isn't just a lull in the storm.

I like the new Egyptian Section, ESBAT. For the most part it was well written and information. However, in the article by John Code about Paul the Apostle, there was a glaring error that I cannot let pass without some comment. Mr. Code writes... "Paul was also the only apostle of Jesus Christ who was not a Jew."

I would suggest that Mr. Code read in the New Testament Acts 22:3 as follows..."I am verily a man *which am a Jew*, born in Tarsus..."; also Acts 23:6..."I am a Pharisee, the son of a Pharisee..." The fact that Paul was born a Roman citizen is irrelevant. Citizenship could be bought, which his father probably did for economic or political reasons. Paul was not a gentile but a Jew and a member of a strict sect at that. he may have had knowledge of the ancient mysteries; he was certainly something of a mystic himself as his writings indicate. However, I very much doubt that he woiuld look with any favor upon the Wicca. Mr. Code's attempted whitewashing of Paul the bigot is repugnant to me and no doubt to many others. I would suggest that he do more research for his next article. We don't need any more theories based on helf-assed scholarship. There are so many of those floating around already.

I hope that more of the different traditions write articles for ERN as I wish to learn as much about each one as I can.

Blessed Be
Linda Perry
8413 S. Baltimore Av.
Chicago, IL 60617



'Two lizard's eggs, raw . . . Six mashed frog's warts . . . Three minced spider hearts . .

To the Editor:

A friend of mine in the States has sent me a cutting from your editorial in Issue 3 entitled 'Sheba A Fraud'. Having read in various U.S. magazines speculations concerning "Lady Sheba" I feel it is about time the truth was revealed.

Lady Sheba claims to be the "hereditary Witch Queen" of America. In fact, she knows very little about Witchcraft and what knowledge she does possess was given to her - in trust - by a British high priestess and high priest. She asked them to initiate her into the Craft because at that time (1971-72) she wanted desperately to be a witch. It is understood that she had previously to this received the rites of a coven practicising in Cincinnati, who used a serpent entwined around an ankh as their symbol.

Having first extracted from Sheba a promise and an oath that she would never reveal the knowledge imparted to her the British witches initiated her - by proxy - and proceeded to send her in instalments by air mail extracts from their 'Book of Shadows'. These were received with delight by Sheba who assured her British correspondents that she would never 'break their sacred trust.' At that time her British initiators and no reason to doubt this. Among the rites sent to her the British HP/HPS sent 'The Invocation to the Horned God' which as you state was a poem by Doreen Valiente first published in 'Pentagram' in 1964. It was sent because the British couple were using it in their rites and it was obviously not meant for general publication. The British witches did not supply Sheba with the 'Candle Rite'.

Lady Sheba was not an Alexandrian witch and 'The Book of Shadows' given to her was the one used by the late Gerald Gardner. As I have not seen the published version by her I cannot say whether she added or omitted anything from the rites given to her.

Towards the end of the correspondence - when Sheba had received 75% of the rites, excluding the third degree - she announced that the Goddess had spoken to her in a vision and said she must now publish the book. The British witches informed her she was breaking her oath and a reply was received saying that the Goddess had said that they were not real witches and were to be ignored.

I hope this will clear up the misunderstandings and speculations about jessie Bell's claims and origins. The British witches by the way have copies of all her letters to them if proof was ever needed of her fraudulent claims to fame.

Confusion of Alex Sanders with Sheba is perhaps ironic because they are both frauds, charalatans and imposters seeking to make money out of the Craft at the expense of genuine witches.

Please feel free to publish this letter in your magazine as it is felt by the two British witches who were duped by Sheba that the time is now ripe for the TRUTH to be told and the mystery ended for once and for all.

They would also like to remind HRH Lady Sheba of the karmic consequences of her breaking an oath to the Old Gods. Is she ready to face the results of her foolish action???

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Dear Herman:

I have your note and the photocopy of the letter from England questioning Lady Sheba.

Let me preface my reply by stating that I really don't like seeing your Newspaper become too filled with "yellow journalism". I frankly don't think a great interest is served by more name calling, suggestions of fraud, and disharmony within the craft. I was reluctant to see Gnostica News go down to the level that occured with the initial controversy between you and the Frosts.

In reply to the letter from England, I can only reaffirm my belief in Lady Sheba. I am not a very naive person, as I am sure you can judge for yourself, so you can in return presume that I find Lady Sheba certainly to be far more than a "mail order witch."

I frankly don't understand how anybody could be initiated by "proxy" - and would suggest that the claim in the letter from England itself is quite suspect. How on earth would you initiate in such a manner? Such an idea is suggestive of one Merlin Magus with his initiation by tape recorder!

As to Lady Sheba's "Book of Shadows" being the one used by the late Gerald Gardner -- this is completely untrue as I saw Gerald Gardner's own Book of Shadows some ten years ago and know there was very little similarity between the two other than the similarity in witch laws.

I guess my final thought is a reaction speculating that it is hard for some of these Britishers to give up the notion of being number one. Certainly they ought to be able to accept the fact that witches did immigrate to this country, and that those witch families continued generation after generation, and particularly those who came into contact directly -- as Lady Sheba's did -- with the Amer-Indian traditions, and made new contacts on this soil carrying the historical roots back still further. Witchcraft is not dogma, it is also not theology, and there are many valid traditions, and there are many valid sources -- and this constant nitpicking, this constant building up of one person and tearing down another, and in particular references to "the old country" as a source, do not -- in my opinion -- do any good. We must build anew, and build fast, in order to meet the crisis that is upon us.

A time of secrecy is past, and in my observation has generally been used only as a cover up for lack of knowledge and lack of genuine power. Unless we come out and do our bit as witches, and spread our philosophy and religion of identification with the Earth Mother, cooperating intelligently with natural forces, this planet may not survive another generation. I hope that the British witches can themselves come out into the open and play their role in this new age. As Alice Bailey remarks in her "Esoteric Psychology" Volume I, it is the role of Great Britain "to serve", and the role of the United States to "light the way." The time is now. One genration is all the time we have to solve problems on a scale never before witnessed on this planet. There is no time to waste with bickering, the clutching of secrets, undignified posturing and proclamations as to who did what first.

We have a Witchmeet every quarter to bring people together and we have already had one attempt within the Council of American Witches at an inquisition that was withdrawn when the people came together and achieved peace and harmony and perfect trust. Our Fall Witchmeet follows the Gnostic-Aquarian Festival in Minneapolis on the Fall Equinox September 23, and people are coming from all over the United States and Britain for constructive learning from each other and application of that learning to the far broader challenge of world survival. May all witches be with us in spirit who cannot be with us in the flesh, and say unto us "Blessed Be".

Carl L. Weschcke
President
LLEWELLYN PUBLICATIONS



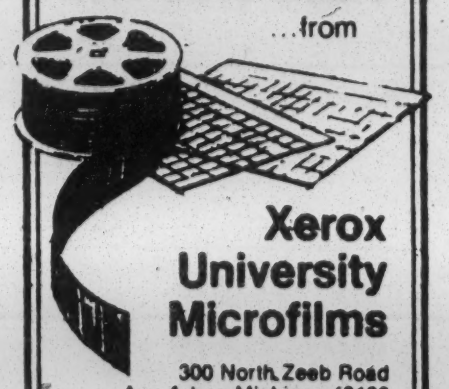
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PLEASE WRITE FOR COMPLETE INFORMATION

THE CLIMB TO FIRST DEGREE INITIATION

Let this be an open letter to all Craft leaders that also are leaders of Pagan groups.

There unfortunately seems to be a problem with some, and I stress some, new and older Pagans. Once they become part of a Pagan group their next main and "ALL IMPORTANT" objective is that of being initiated into the Craft.

It seems unfortunately at this point these people loose sight of what their main objective in learning Paganism should be; first that of worship, gaining knowledge and the growth and expansion of their minds -- not to mention how to live in balance and harmony with nature and each other.

We have at first a person without a label that may have been wandering around lost, confused and desperately in need of people with similar interests and beliefs and people with whom he could discuss and learn new subjects. Their first contact with a group they learn they are with Pagans -- these lost people now have a name -- they are Pagans and part of a Pagan group. They feel totally fulfilled and are happy and sure they have found their place in the world. Unfortunately with some this seems to be short-lived. They now become aware that another level and step in their ladder exists. They know their Pagan leaders are also Craft and that possibly some of the other Pagans are also Craft and part of the Coven. This may become an "In Crowd"

This occurs when the leaders of the Pagan groups are also the HPs, HP of a Coven. They begin to very much want to be part of this main group -- to receive that important initiation and with it the so called stamp of approval that tells every one else they are really a practicing Witch and not just a Pagan. They forget that if truly meant for Craft and they are a Witch and meant to practice it is not all that necessary to have that initiation to prove their authenticity.

These pursuing Pagans after a few Pagan meetings become their own judges and positively sure they are not only destined for the Craft but instantly ready to be initiated. The largest problem arises when it so happens that a group of people start out in a Pagan group at the same time and at some point one or more of the new Pagans advances to the point of being ready to be brought into the Coven. We may find at this point some very hurt Pagans nursing a "left out" feeling. The Pagans with the knowledge to understand the philosophy behind the religion understand and those that do not are in the minority. However, even the few that don't are enough to stir up conflict.

We all realize that a very small splinter on the end of a finger, a splinter so tiny it can't be seen by the naked eye, if left untreated and totally ignored will eventually fester and cause enough infection to have the whole limb amputated. The saddest part is that these few pushing and striving to get this first degree initiation are loosing sight of the beauty and peace of the religion, not to mention the laws they are breaking. They have some how overlooked the most important part of entering into a Coven, that being to worship and work in complete harmony and balance. If they push and manage an initiation under false tactics what they seek in the way of inner peace will still evade them and if they feel that it's that great to become "in" even at the expense of fellow Pagans, I offer my sympathy. For those who feel initiation will bring them new powers are looking in the wrong religion. No initiation will bring them the power to go out and stir up a thunder storm. And this is not and should not be a "keep up with the Joneses" type religion.

Pagans, Witches, people in general must realize that what we are, we are and the rate we progress is totally unique and belongs to each individual and each is different.

As a former leader of Pagan Way of Florida and at the same time an acting High Priestess with an active coven going at the same time my Pagan groups were in operation, I on occasion found this problem to arise. I am now living in New Jersey and have been fortunate to meet other Craft members and also leaders of Pagan groups. I find that this problem will creep up again and again. I am in no way against sincere Pagans striving for Craft knowledge and eventual initiation. We all know that we need to progress and move ahead but not by using power play tactics nor stepping on a fellow Pagan. Impatience will bring you nowhere. Ambition teamed with patience is the best combination for true success within yourself and for advancement.

I would like to ask other Craft-Pagan leaders to respond, to find out if they find similar problems and how they find it best handled without possibly hurting or looking a temporarily "off the path", slightly impatient Pagan. For those who are truly too impatient or greedy we know that they eliminate themselves.

Blessed Be and May She Smile Upon Thee and The Horned One Preserve and Protect Thee.

Sandy (Astraes)
P.O. Box 91
Riverdale, N.J. 07457

Dear Govarnan,

Do What Thou Wilt Shall Be The Whole Of The Law!

The initials R.O.T.A. stand for "The Religious Order of Templars in America." They can be reached at Box 5685 Pasadena, California 91107. They do teach a form of sex-magic and while they are not anti-Crowley they are Non-Thelemic. The Religious Education Foundation, Inc. appears to be another consumer Rip-off. Only consider the second passage of its "Secrecy Agreement" and the fact that no purchase will be recognized. If one sends a check or bank money order and a signed statement "admit and recognize that all money sent is not to 'purchase' or 'buy', books manuscripts, etc, but is sent as a donation . . ." one might easily loose one's money to a legal con-game. Let the buyer mind his purse and not be duped by fine-sounding words about "a spiritual organization and its Hierarchy, which is dedicated to unravel the mysteries of the imortal Soul." The god-business is the oldest and most lucrative rip-off on Earth.

R.O.T.A.'s Liber I sounds like an unimaginative amalgamation of Culling, Waite and Crowley who wrote respectively "Sex Magic" "Magic, White & Black" "Magick in Theory & Practice." Neither Authors nor Editors nor for that matter length in pages, of these items, sorry, Libers are anywhere mentioned. I most certainly would not donate $25.00 to satisfy my curriosity. In spite of its name, the R.O.T.A. is in NO WAY connected to or affiliated with The O.T.O.

You may publish my comments on the above if you so wish.

Soror Tanith 789

P.S. Returning "ROTA" material.

To the Editor:

Thank you very much for sending me a copy of the recent issue of Earth Religion News as well as for the past two other copies that were sent to me, issues 1 and 2.

I want to say I really enjoyed the latest issue except for the second in the series of articles of the Guest Editorial entitled "Can You Take the Truth? A Letter From a Witch Researchist" which appeared on page 4.

Now I'm sure this prominent High Priest who wrote this article meant well in the search for the real truth, and we may have to admit that a lot of it is true, but it seems to me that these series of articles have overshot the truth in some ways by trying almost to make the Craft out as nothing but a Fraud or a modern creation with no real historical history or roots. It has shot so many holes to almost the extent that one would think there is nothing left to believe or hold onto that we can really say is Wicca or was historically the Craft. Like Patricia Crowther says..."let us have the truth by all means!" This is and was her comments to this. But I'm sure she did not mean a truth that consisted of just one person's research, that despite its correctness, in some statements they are quite controversial if challenged. I would think so. Here again is the same old rehash that Gerald Gardner invented the Craft and that all modern Wicca no matter what they call themselves, Gardnerian, Traditional, Celtic, etc., all stem from G.B.G. This is totally nonsense! If it was true then how or where did the Hereditary groups and witches originate? Their tradition bears very little likeness at all to Gardnerian or any other known tradition. And we certainly know that the Moon Goodess and the Horned God were not just made up, and there have always existed witches since earliest of times. Who is to say that the witchcult could not have very secretly survived into modern times? I believe it did. The fact that Goddess worship was widespread and that there are Hereditary Witch Families, pockets of them which are found in Britain as well as this country and who never even heard of Gerald Gardner is proof that the Craft is not a modern creation or ceremonial-Magick-Folklore-masonic hodgepodge. Gardner certainly left his mark on the branch of the Craft which bears his name, but he had to have something to work with to start, and he had already discovered that tradition and coven to which he was iniated into by 'Old Dorothy' his original High Priestess.

By all means let's have the Truth, proof, and the Truth **only**, and not a lying religion, or one shot full of holes!

Blessed Be
Ernie Bidwell
565 Howard Dr. N.E.
Sierra Vista, AZ 85635

Ed Note: Ed Buczynski is no longer editor of ERN---he edits the new "Esbat" Section.

I give greetings!

It is good of ERN to have printed my article which responds to Tim Zell's earlier "Pagans, Witches and Neo-Pagans" and in a similar spirit of fairness, I wish to make a couple of corrections of my own article.

First, it was not COER which I wished to indicate as having not been a valid "council" but COT and I greatly regret having made such a mistake. COER has, from the beginning, been very much a representative organization and one both I and the Philly Grove have supported due to this fact. I apologize will all my heart for having erred so stupidly (probably got "typo-eye" from retyping the article so many times).

The second mistake is not terribly important in a sense but it upsets the sense of the paragraph somewhat so I thought I'd mention it. In the paragraph explaining the relationships between Groves and P.O. Boxes, my article states, "Such P.O. Boxes were necessarily affiliated with the Groves..." when actually I'd intended to say, "Such P.O. Boxes were **not** necessarily affiliated with the Groves..." It has been my impression generally that P.O. Boxes were frequently not affiliated with Groves--though such a state obviously does not last after a P.O. box number has attracted local people. Again, as with the Philly mail-out center, there is nothing to keep the two concerns together, either!

Morning Glory has assured me that Tim is going to publically apologize to the Philly Grove for so blithely excluding this oldest and most open of Groves from his article on the Pagan Way. I do appreciate his doing this and admire a person who will publically apologize for the wrong he publically does. Since the Philly Grove contributed to the GE for some time and since St. Louis CAW members (by the way, Michael and I are also CAW people) have visited us and celebrated with us, perhaps Tim simply forgot we were not just another CAW Nest!

Go well and with the blessings of the Great Mother,

Penny of the House of Novack

Open Letter

Dear Earth Religion News,

I am a member of the Church of the Eternal Source, located at Burbank, California.

At the present time I'm incarcerated in a state prison for killing a Police officer in Los Angeles, in 1970. I would like to know if any of the Brothers and Sisters would care to write to me, expressing their points of view on matters concerning the Pagan-Way.

I am now making research on Bast and the Ra cult, and hopefully your store will have something in this area.

I would appreciate hearing from anyone who is connected with Bast Ra or Horus.

Blessed Be--- Ankh em Ma'at
Rev. Gary L. Gattis - B-36908
Box AE-5212
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Student of Bast.

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To the Editor:

In answer to the alleged attack upon my integrity. As it appears that the so-called "witch researcher" belongs or originates from a group to which the Craft in Britain and elsewhere disassociates themselves entirely; I confine my reply to you alone. Indeed, after looking at his latest effort, it would seem that the writer is much biased and uninformed, especially in his attack on such worthy and intelligent minds as Leyland, Gardner and Graves. At least the above mentioned spent most of their lives in studying the subject seriously; Robert Graves states that he was inspired, so to do.

I do wish these "researchers" would do just **that** before giving us the benefit of their studies. He has full marks for ineffectual waffle!

Re the reference to my book; I would ask you to read more carefully, as the sentence to which you refer in "Witch Blood" has been taken completely out of context. It does **not** state that I met Arnold Crowther **AFTER** reading "The Meaning of Witchcraft", incidentally, this book was published in **1959**. I pursued the study of the Occult from an early age, and one of the first books I read by Dr. Gerald B. Gardner was "A Goddess Arrives," published in 1939. Please note the date: 1939. Unfortunately, this was out of print by about 1946.

I do not feel obliged to reveal **all** the most personal aspects of my life in order to satisfy would-be inquisitiors. Suffice it to say that although I met Arnold in 1945 we were unable to marry as I was under age and my parents were much against our union. This was chiefly due to the difference in our ages, which time and the Goddess, duly solved.

Your faithfully,
Patricia C. Crowther

Editor's Note: Sorry about that Patricia - let's forget it - much love, Ed.

Dear Mr. Slator:

Enclosed is a clipping from the local newsmedia concerning the late Mr. Bob J. William.

Mr. William was a witch. He was also a very kind, gentle and intelligent person. He held the position of Chief Psychologist at Kansas City Industrial Reformatory. In both psychology and Witchcraft, I believe, Mr. William was trying to understand the depths of the mind. He also tried to help others understand and cope with the universe around them and within them. Perhaps this is why Mr. William agreed to talk to the news media. He did not want personal publicity, but to place knowledge before ignorance.

The newsmedia indicated they would not give out Mr. William's name or position at KSIR if he would help them to present the truth about Witchcraft.

The Wichita Eagle ran a front page story that Mr. Williams, chief psychologist at KSIR, was a Witch! That must have sold some papers. After the Eagle exposed Mr. Williams, KSIR fired him. Mr. Williams was told to leave his apt. by the landlord, etc. etc. and etc.

It was not enough that Mr. Williams was reported to be a Witch by the newsmedia. It was not enough that Mr. Williams was subjected to continual harassment. After all that Mr. Williams had to suffer for being exposed by the newsmedia, now the news media claims he was not a Witch!!

If the newsmedia is telling the truth when it says Mr. Bob Williams did take his own life, I pray that no one else will have to know first hand what Mr. Williams went through before he made his decision to leave this life.

Name withheld by request

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Wica Study Group also sponsored by NY Pagan Way send for application.

COMMUNIQUÉ

A new section for all who have some item of public interest or who are looking for other pagans in thier area or who want to warn us of rip-offs, etc., etc., etc.!

Rip-Off Dept.

La Pyramid
672 Rue St. Dominique
Jonquiere, Quebec, Canada

(a subsidiary of)

Cosmic Products
P.O. Box 205
Kenogami, Quebec, Canada

In December we sent these people about $300.00 worth of Amulets. We received no payment, and after sending several letters, turned the matter over to a collection agency. We never did get any money but they returned some of the amulets, COD. Many were broken, as they were just dumped into a box. Most of them still had the price still on them and we came to the conclusion that they didn't sell fast enough for La Pyramid's liking, so they refused to pay. While I realize that this statement does not constitute a 'documented' account, I felt that I should warn you about these people as they might make a large order from your store or from your customers/suppliers.

Yours truly,
Arthur H. Fuller
Zorina Starlight
Candle Shop

Dear Herman & Ed.:

I am writing to let you know of my new address for the American Representative ad for the English "Spectrum" magazine. I believe Mike Howard wrote you from England on this matter and told you to hold up the ad until you finally got my new address.

I might add that we love it here, compared to the hustle and bustle of L.A. It's truly a welcomed change.

Goddess be with you both.

Blessed Be,
Mary LeVesque
Rt. no. 1 Box 226
Riverton, Wy. 82501

"Do What Thou Wilt Shall Be The Whole Of The Law."

The Great Rainbow Brotherhood of The Childe of the Future (G ∴ R ∴ B ∴), proudly announces that It has descended from its Secret Sanctury high on Mt. Olympus, into the honest to goodness real world.

At this time the G.R.B. is accepting no "members" to the Inner Order, but is rather attempting to formulate two outer-outer orders (as opposed to inner-inner). The two inter-twining chameleons are "The Church of The Four-Sided Triangle" and "The Inter-Stellar OZ Party".

The Church of The Four-Sided Triangle is a borderline religious organization dedicated to awakening cosmik humor via ecstatik religious anarchy. We are setting up a national switchboard providing Thelematick educational material to the needy.

The Inter-Stellar OZ Party is a politickal organization whose current goal is running a presidential cantidate in 1976 e.v. using 'Liber OZ" as the Party Platform. (Aliester Crowley may be the "Wicca-Nest man in the world"; Wave goodby to America, Say Hello to the Garden)

Those interested are urged to drop us a line.

write: The Church of The Four-Sided Triangle
565 South 800 East
Salt Lake City, Utah 84102

"Love is the Law, Love Under Will"

Greetings:

A word of warning! Osiris Ltd. for Books is a rip-off! I got the address from Fate Magazine – Box A3043-T, Chicago, Ill, 60690. Sent for a free catalogue, sent a check for 4 books back in 10-1-74. Waited a reasonable amount of time and called. They said the books had been sent out. Wait another week, then write and they would send a new shipment. Wrote telling them books had not arrived. Kept calling and still have not received books. Every time I call, they say books are on the way. Funny they never quite make it!

I hate to see others burnt, so therefore a word of caution. Maybe others received better service – but at least this is my story.

Blessings . . . .
Elaine Amiro
Church of Eternal Source

A new Tradition, drawing freely from the best of other traditions, is now in the process of being born. We are starting a Coven training group in the Lindenhurst – Babylon Area of Long Island. Those interested may contact me by phone. (NO Collect) 516–884–8168).

Lilith

To the Editor:

We would appreciate it if you know of any students of Magick that would write to us. Also if at all possible any students that are looking for a group to join within the Connecticut area, this includes New York also. We have just started up in this state and would like to hear from other students. (We were in the Midwest area before Connecticut). If you do know of any students they must be serious occultists. Please write and let me know your opinion. Contact me at this address:

Ordo Templi Golden Wand
C/o Margo Weeks
Hon. Secretary
23-A Steven Street
West Hartford, Conn. 06110

(This is a Hermetric Egyptian Order)

Fraternally,
Soror M.W.
Hon. Secretary

Re: Discontinuation of AURORA MAGAZINE

Owing to the continuous loss of funds in trying to establish AURORA Magazine over the past eighteen months, together with the very discouraging returns, HORUS PUBLICATIONS will no longer continue to subsidise the above publication.

In view of these circumstances, we deeply regret to inform you that AURORA MAGAZINE has now been discontinued and no further issues will be published.

Vol. 1 No. 5 was therefore the last issue to appear on the market, and any outstanding sums of money now owing to subscribers will be returned to them in due course.

Wishing you all success in your own ventures, I remain,

Yours faithfully,
Lars H. Bratt

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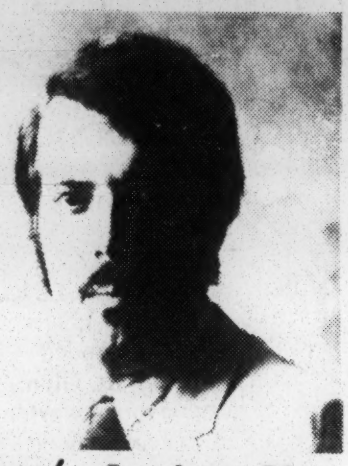
Besides Self-improvement, more than 185,000 persons now serve as Professional Astrologers and earn as much as $50 per hour in consultation fees. People are eager to pay Astrologers for their service because they believe astrology can help them. You, too, can earn this money.

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Papón, Academy Dir.

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(Please Print)

Name_____
Address_____
State_____
Zip_____

Dear Editiors:

For some time now, I've been accumulating and compiling, in alphabetical order, a grand list of wholesale and retail occult book and supply shops (oriental importers, etc...), existing throughout the world. The purpose for the accumulation and listing is due to the "INTERNATIONAL OCCULT-SHOPS DIRECTORY" which will, in the near future, appear in bookstands. To this effect, I would appreciate it if you'd be kind enough to run the following message in your magazine:

> I am compiling a list of all existing occult-oriented shops throughout the world to be published shortly under the title, "INTERNATIONAL OCCULT-SHOPS DIRECTORY." If you'd like your shop, (boutique etc..), to figure in my book, please send complete details to: Mr. James Richards, 374 Drean St., Chicoutimi, P. Quebec, Canada.

I will of course, forward you a complimentary copy of the "DIRECTORY" when eventually off the presses.

As a closing request, I sincerely wish you'd accept my warmest thanks for your final considerations.

Yours truly,
James Richards

Dear Sir:

Since you specilize in matters of the occult we thought you might be interested in a program we are running in Haiti.

Most Americans have heard something about Voodoo; few have actually witnessed Voodoo rites. SELFDISCOVERY has arranged for small groups of Americans to fly down to Port au Prince for a week to experience Voodoo first hand. The complete cost of the program is $397 and that includes airfare, accomodations in a bungalow on Ouanga Bay, and night time trips into the mountains for participation in the Voodoo ceremonies.

If you nave a bulletin board for posting community notices for your customers, we would appreciate it if you tack up the enclosed poster. If you should want to give such posters away to your customers we would gladly supply them in quantity.

We are located in Manhattan and if you have any questions we would be happy to hear from you. Our phone number is (212) 575-5988.

Thank you.

Sincerely,
Georges A. Rattner
Program Director
SELFDISCOVERY Inc.
1200 Ave of the Americas
New York, N.Y. 10036

Dear Jack,

Greetings and Blessed Be!

I received your letter this evening and the five copies of the ΘRN. Man, their beautiful. I've already got them passed around in max here and we're all getting down and really enjoying them.

I'm in maximum security as I guess I've already told you people and will be for a long time as they say I have to much influence etc. in the general population etc. Most of this is bullshit, but their main reason is I do a lot of legal work for people when these prison officials get down for no reason at all except harrassment.

Which brings me to this Jack. The chaplain here had to approve the ΘRN. so in the future if you people can find a way money-wise to send books, or whatever would you please put a letter in the envelope or package stating that the Craft is a recognized religion. If you have any information on this it would be a great help if you could send it to me for the time as it will come, that I'll have to take these people to court.

If for some reason any material is returned please let me know and I will certainly get things going and into court as they need to be put in their place with all their Christian bullshit and trying to force it on everyone and denying one his own preference to religion or beliefs.

If you know of any of the brothers or sisters who would write and help me along and answer questions etc, please give them my address as it would mean a great deal to me and certainly would help me out in all senses.

At the present time I'm into the I Ching and getting it down and using the coins as the tool.

How come these so-called and professed Christians are such bastards and trying to save everyone and can't even save themselves let alone being phoney and full of shit?

Well its almost time for the bulls to pick up mail so I'll close and get this out this evening.

Much thanks again to you and all Jack for your contribution.

May the peace and love of the God(dess) be yours,

BLESSED BE!

Dan Goodrick no. 13304
P.O. Box 7309
Boise, Idaho 83707

Dear Herman:

I'll be glad to do whatever I can for the Seattle Pagan Way applicant. I am not an official member of Pagan Way, but I do have an (almost) complete set of the rituals. Pagans seem to be sparse in this part of the country, so I'm probably the best you'll be able to find.

Send the application to my address as follows: Jana C. Hollingsworth
717 Mathes
Bellingham, Washington
98225

Dear Sir:

Thank you for your letter of 2nd May concerning Doreen Valiente. I am afraid that we have no photographs of her but I am enclosing a brief biographical note that she sent us. I will send you a copy of NATURAL MAGIC when it is published in July and I am also enclosing a copy of our most up to date stock list.

I hope these will be helpful.

Yours faithfully,
Nella Bevan,
Publicity Dept.
Robert Hale & Company
Clerkenwell House
45-47 Clerkenwell Green
London EC1R OHT

Doreen Valiente lives in Brighton with her Spanish husband. She is a firm believer in Witchcraft, and a Witch herself, having been initiated into four different branches of the Old Religion in this country.

Apart from books, Mrs. Valiente has written some poetry and has read some of her work before the Poetry Society in London. She was the author of THE ABC OF WITCHCRAFT (Past and Present) and her second book, NATURAL MAGIC, is being published in July

Mrs. Valiente says that ever since she appeared on television and radio programmes and claimed to be a Witch, she has had hundreds of letters from people asking her to do things for them, or for information about Witchcraft. Apart from a short book, THE WITCHES SPEAK by some friends, Mrs. Valiente is the only person now writing about Witchcraft who is a Witch herself. She has a good-sized collection of objects connected with Witchcraft that she has gathered over the years.

The golden Sun, king of the morning,
The silver Moon, queen of the night,
Enlighten our destiny's pathway,
Made up of the dark and the bright.

The birth and rebirth of all nature,
The passing of winter and spring,
We share with the life universal,
Rejoice in the magical ring.

When day-time and night-time are equal,
When Sun ais at greatest and least,
The four Lesser Sabbats are summoned,
Again witches gather in feast.

Let power be passed down the ages,
To and fro, between female and male,
Each century unto the other
Retelling the wonderous tale.

This world has no right then to know it,
And world of beyond will tell naught,
When the oldest of Gods are invoked there,
And the Great Work of Magick is wrought.

For two are the mystical Pillars,
That stand at the gate of the shrine,
And two are the Powers of Nature,
The forms and the forces divine.

By night he's the wild wind's rider,
The Horn'd One, the Lord of the Shades,
By day he's the King of the Woodland,
The life of the green forest glades.

The Master and Mistress of Magick,
They dwell in the deeps of man's mind,
Immortal and ever-renewing,
With power to free or to bind.

Mysterious water and fire,
The earth and the wide-ranging air,
By hidden quintessence we know them,
And will and keep silent and dare.

Four times in the year the Great Sabbat Returns,
And the Witches are seen
At Lammas and Candlemas dancing,
On May Eve and old Halloween.

Thirteen silver moons in a year are,
Thirteen is the coven's array.
Thirteen times at Esbat make merry,
For each golden year and a day.

When drawn is the Magickal Circle,
By Sword or Athame of power,
Its compass between the two worlds lies,
In Land of the Shades for that hour.

The staff and the cauldron display it,
The secret of sire and dame,
The nature of things universal,
On earth and in heaven the same.

The dark and the light in succession,
The opposites each unto each,
Shown forth as a God and a Goddess –
Even so do our ancestors teach.

She is youthful or old as she pleases,
She sails the torn clouds in her barque,
The bright Silver Lady of midnight,
The crone that weaves spells in the dark.

So drink the good wine to the Old Gods,
And dance and make love in their praise,
Till Elphame's fair land shall receive us
In peace at the end of our days.

And Do What You Will be the challenge,
So be it in Love that harms none,
For this is the only commandment,
By Magick of old, be it done!

© Doreen Valiente, 1974

6000

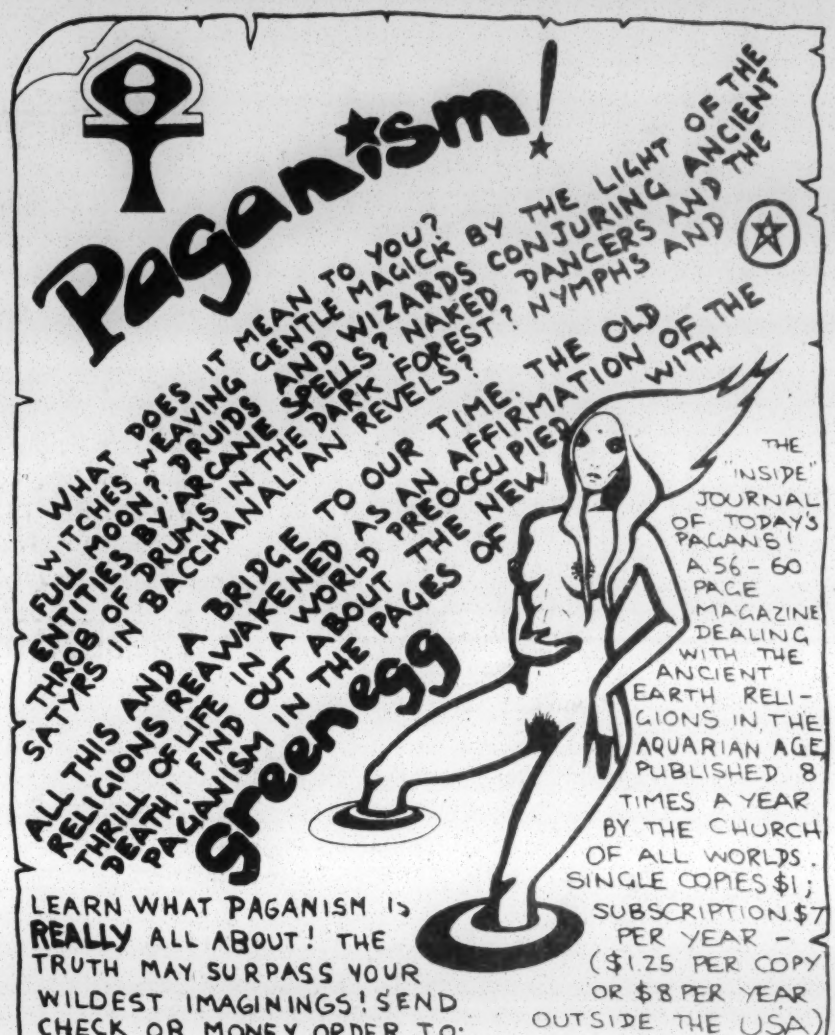
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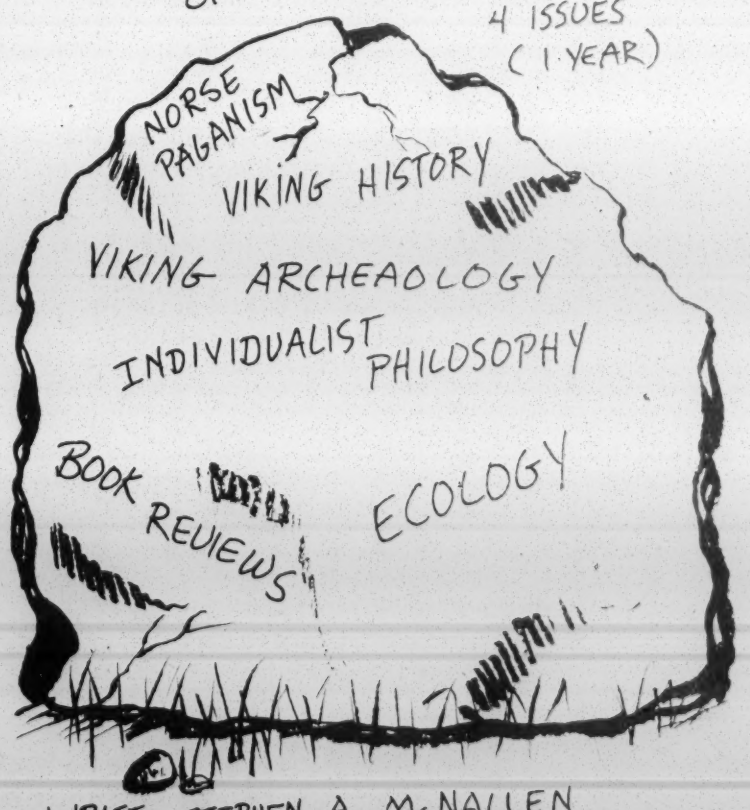


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HIGH MAGICK

MAGICK AND RELIGION

Many learned dissertations have been issued by anthropologists purporting to explain the differences between Magick and Religion. By and large, the opinions of this anthropological school which contains such famous authorities as Levi-Strauss and Sir J.G. Frazer, has been accepted by the scientific orthodoxy as fact. Unfortunately, almost without exception, these theorists have been rank materialists – a fact which completely invalidates their judgement of subjects dealing with the subtle and non-material areas of our Universe. It is my aim to show, that not only is the anthropological division between Magick and Religion unfounded, but also that the two cannot be separated without the mutual impovershment of both.

Magick has been defined at the 'Science and Art of causing Change to occur in conformity with the Will', and indeed the popular conception of the Magician reflects the literal sense of this definition, that of a person who bends to his will the subtle forces of nature for his own ends. While there is some justification for this view in that magicians often work for mundane ends, it is very far removed from the whole truth.

Among the twenty two Major Trumps of the Tarot, Arcanum I is known as 'The Magician' and is attributed to Mercury – The Planetary Symbol of Hermes-Mercurius, the Winged Messenger of the Gods. The Implications of the fact are clear: The Magician derives the authority to manipulate the Forces of Nautre not form personal whim, but from Those of Whom he is but the incarnate Messenger. This is the recurrent theme behind all the great occult movements of history, and any examination of the Movements of the last century will also reveal the same theme.

H.P. Blavatsky, the founder of the Theosophical Society claimed to be the representative of the 'Masters' Koot Hoomi and Morya; S.L. Macgregor-Mathers, one-time head of the Golden Dawn maintained that he received his authority from the 'Secret Chiefs', the discarnate Rulers of the Inner Order. Dion Fortune, authoress and founder of the Society of the Inner Light wrote that her major material was inspired by a Master who had been killed in World War 1; while Aliester Crowley claimed to be the Phrophet of Aiwass – a form of the Egyptian God, Set.

The above examples should suffice to demonstrate just how important this theme is to the Magickal Tradition. The genuine Magician is not merely an astral strong arm man, manipulating the Energies of the Universe for his own ends, but a Mediator of a Power greater than himself, using his knowledge in the Service of that Power. It is here that the religious aspect comes in, for the life of the magician is a life of Service to those Powers to Whom he is responsible. It matters little whether he calls These Powers "Masters', 'Gods', or 'Guides', for these names are merely labels for those extra-terrestrial Intelligences Whose Natures are unknowable at our present stage of evolution. It is therefore not an exaggeration to state that the true Magician is a deeply religious man.

A Religious Ceremony, as distinguished from a purely Magickal one could be defined as a Ritual the sole purpose of which is to bring the Worshipper into closer communion with his Deity. Priests and theologians of orthodox faiths, particularly those of the Roman Catholic Church, are always first in emphasizing this difference. They loudly proclaim that their Rites are purely Religious and have no Magickal element which could connect them with 'devilish' occult practises. If they but knew it, they are lopping off the very branch on which they are sitting.

The central Rite of Religion is the Mass, a term which is not limited to the Catholic Ceremony since this type of Ceremony antedate Christianity by several thousand years. It is best defined as a Theurgic Rite which has as it's heart the Mystery of the Eucharist. All the Great Mystery Religions, the Orphic, Eleusinian etc, regulary celebrated forms of the Mass – a further indication of it's supremacy amongst Religious Rites.

Yet for all it's Religious overtones, and in spite of the protestations of orthodoxy, the Intent of the Mass is effected by a purely Magickal means. At the climax of the Rite the Priest consecrates the Eucharist, impacting the Energies invoked by the Rite into it in exactly the same way that a Magician would consecrate a Talisman or impact the Energies of an Initiation Ceremony into the aura of the candidate. If this process of consecration does not take place, then the Ceremony is ineffectual and degenerates to a mere pantomime. It follows from this that the Priest who has received no occult training is an incompetent religionist.

An example of Religion without Magick is modern Christianity. It's distrust of the supernatural element within it's own scriptures, together with the de-mythologising of such authorities as the Bishop of Woolwich has caused it to degenerate into a sort of biblical Humanism – a spiritually bankrupt straitjacket of antiquated ethics. For no matter how noble the Ideals of a Religion may be, if it's Priests do not possess the necessary Magickal training, they are unable to manifest it's Truths in the Souls of the Worshippers, and their Principles remain mere platitudes.

Examples of Magick without Religion are Parapsychology and the more unintelligent forms of spiritualism. In these movements there is a preoccupation with the production of psychic phenomena without any creative application of the Powers investigated. With either the ethics nor the spiritual aspiration given by a religion, occultism degenerates very quickly into astral phenomenalism, contributing nothing valid to the evolution of Human Consciousness.

All genuine Religions recognise and accept the Magickal Element upon which they are based. Hinduism and Buddhism have their Yogis, and Islam It's Sufis. Likewise all genuine Magickal Fraternities are based upon some religous concept whether it be Christian or otherwise. Those Occultists who are members of Wicca already have the outline of a theology handed to them by tradition; the individual Magician must evolve his own religious ideals. For without them he is a mere sorceror, imprisoned in the illusion-world of the astral light.

Ed Davies

LETTERS

AN UNNERVING EXPERIENCE

An aura of infamy has surrounded the 'Book of the Sacred Magic of Abramelin the Mage' since it's translation into English at the turn of the century by S.L. McGregor-Mathers. Many are the tales of dire misfortune which are said to have beset the occultist reckless enough to meddle with the notorious "Magic Squares" contained in the second half of the Grimoire. Death, Insanity, Obsession, and strange ailments,both physical and mental are rumoured to have fallen upon those who so much as look upon the Squares. Those of us who are overfamiliar with the flamboyant fantasies of occult writers may be tempted to dismiss these rumours as the effects of a bad digestion on an overactive imagination. At one time this was my own attitude until a rather disturbing incident occured which led me to believe that the tales may contain an element of truth.

On the evening when the incident occured I had planned to perform an occult ceremony which, I must emphasise, had nothing whatever to do with the Abramelin System. It was an uncomplicated Earth Ritual which I was performing to keep in practice, just as an athelete carries out his training exercises. I had timed the Rite for 9:00 p.m. when the moon, which shares a common etheric envelope with this planet would move into favorable aspect with Saturn, the Planetary Ruler of Earth. I was totally unprepared for any happening out of the ordinary in so routine a Rite, so what followed came like a bolt out of the blue.

I had spent the earlier part of the evening studying the Book of Abramelin which I had borrowed that day from a local library. My interest in the System was purely academic as I had neither the time nor the resources to put into practice it's lengthy instructions. I found the construction of the Squares fascinating, although the translator's interpretations of their letters seemed in many cases somewhat far-fetched. When the time arrived for the performance of the Earth Ritual, I placed the Book on the arm of my chair, open at the page which I was reading. This as will be shown, was my mistake.

The Earth Ritual proceded normally without any untoward incident until about midway through the Operation when, after circumamulating, I returned to the Northern Quarter. It was at that moment that my eyes fell upon the opened Book of Abramelin, and noticed that one of the squares had begun to glow. Obviously, at this moment I should have discontinued the Rite and banished immediately, but I was so fascinated with this unexpected phenomenon that I continued to gaze at the Square. Then, without warning, the Square expanded until it filled the room as my psychic nature seemed to absorb it in itself. Simultaneously, my mind was filled with thoughts of wild and senseless destruction. I felt like smashing everything in sight, and going out on a rampage of murder and uninhibited blood-lust. With an immense effort of Will I overcame these impulses and even so it was several minutes before I had them sufficiently under control to thoroughly banish, after which

CONT NEXT PAGE

THE ORIFLAMME

A REVIEW OF MAGICK

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VOL. I N° IV

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LETTERS

I spent some time in meditation on the opposing qualities to the obsession to neutralise it's influence over me. Finally, I succeeded in bringing my consciousness back to a semblance of normality.

It is fairly clear what happened. The Magic Squares are code symbols designed to evoke the various strata of the Subconscious Mind. The Square that caused the trouble was intended for an extremely destructive purpose, and therefore was constructed to act upon that level of Subconsciousness containing the primative animal urges of agression and hunting. My mind, sensitised by the Ritual had interacted with the Egregores behind the Abramelin System, arousing the appropriate level of the Subconscious, and causing it to erupt into conscious manifestation. One thing of value did come out of this experience: it enabled me to develop a technique for arousing levels of subconsciousness for Magickal purposes with the aid of personally devised symbols even though these were not connected in any way with the Abramelin System.

Ed Davies
Shropshire, England

A NEW MAGICK

As we all have been told many times over, in recent years their has been a devastating re-awakening of interest in what is known as the occult. This interest has taken many forms including spiritism, psychic research, divination, etc. But at the same time some real and practical ideas have been introduced including Eastern traditions such as Yoga and its polar counterpart, Magick.

Now Yoga, as I'm sure anyone who has turned on a TV or walked into a drugstore in the last five years knows, is a practice involving strenuous and difficult exercises to help people stop smoking, lose weight, and have a better sex life.

It is to people of this opinion that I am eternally grateful to for having the good taste and common sense to leave Magick out of the drug store, thus, out of the public eye.

The reason this was done is very simple. Magick has been around, in one form or another, since man has. However, not too long ago it suffered a great deal under the threat of competing forms of philosophy. From this encounter the traditions of Magick has been taged to its practices such ideas and superstitions as would frighten anyone considering its propositions far away.

Now, we are living in what has been termed "the Golden Age of Knowledge", and much about almost everything has been printed for the student. Magick is no exception. There are tons of paper printed each year on it and all related matters. But the unfortunate part of the blessing is that a great deal of that published is hardly worth the paper. Like everything, there is good and there is very bad. So the discerning student looks and resolves and disolves his understanding over again and again until he acheives a degree of order. Then it all unfolds like a flower and he knows, or assumes, he's on the right path.

Magick, then, should be a way of life for all. It affords the student an orderly and systematic philosophy that engages scientific

CONT NEXT PAGE

THE SWORD OF WISDOM:
MacGregor Mathers and the Golden Dawn

by ITHELL COLQUHOUN

Illustrated

The Golden Dawn, founded in late nineteenth-century Britain, became the trailblazing basic source from which many contemporary occult societies drew—and continue to draw—their rites.

At the peak of its popularity, such disparates as Aleister Crowley, William Butler Yeats, Algernon Blackwood, and Maud Gonne practiced its unique combination of Egyptian and sixteenth-century English magic with the Eastern discipline of Madame Blavatsky and Rosicrucian ceremony.

This is a balanced assessment of Order of the Golden Dawn and its founder and master spirit, MacGregor Mathers, that offers rich insights into the most significant mystic fraternity of modern times.

Combining her own impressions as an initiate in the Golden Dawn with detailed research, Miss Colquhoun reveals the theory and practice of the Golden Dawn, dispelling misconceptions and painting a fascinating portrait of MacGregor Mathers and his extraordinary wife. Heavily illustrated; complete with a tabulated account of temples and memberships, THE SWORD OF WISDOM is a must for every student of the occult.

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LETTERS

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Sound like Utopia? It does to me. Anyone who things that they can take away or add to my delirium is invited to do so.

Until then . . . .
Love is the Law,
Love under will

Dennis Sweet

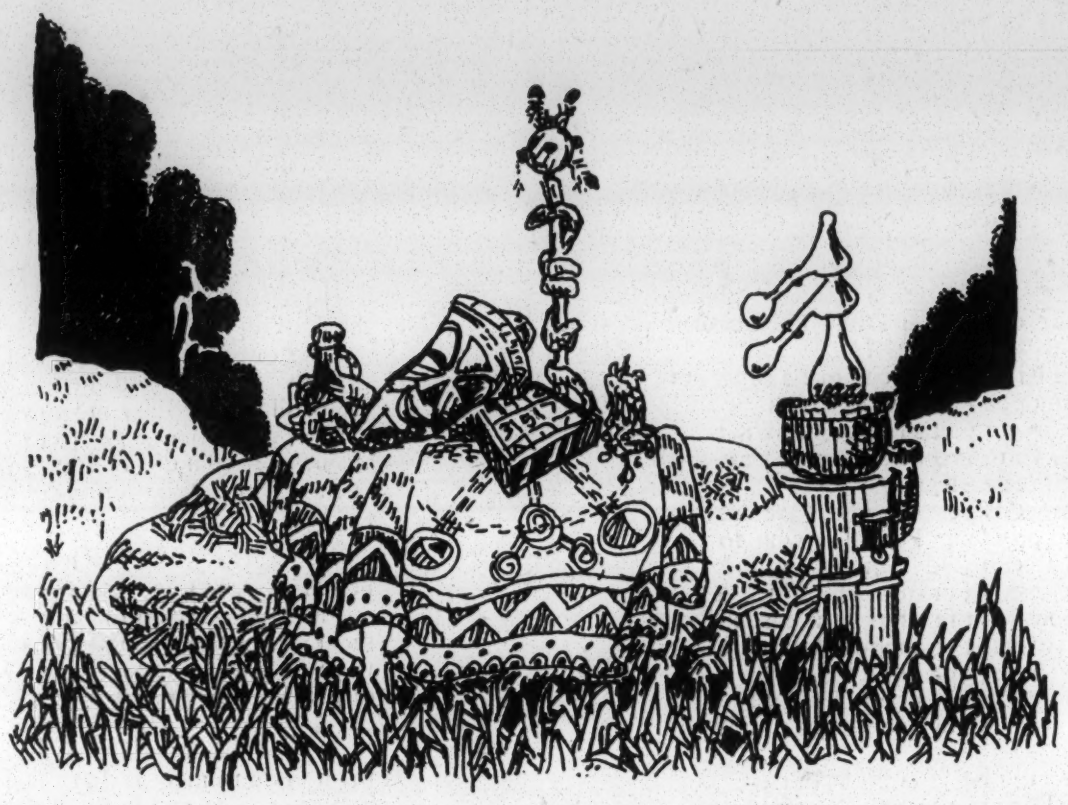
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The Pagan Magician . . . Or Doing What Comes Naturally.

by The Wanderer

The Pagan magician can be differentiated from the Christian magician, the Hebrew magician, etc., by the fact that he or she places the emphasis of his or her work on the Gods and Goddesses of nature. The Pagan magician is earthy and intensely practical, borrowing a cup of theology here and there and applying it to the systems that were more than likely borrowed elsewhere.

I have met Pagan magicians who work with Enochian, Qabalah, color, sound, pure mentalism, Voudoun, Wicca, telepathic rapport, psycho-dymanic techniques, and so on. Any combination will do as long as the systems have some common ground and as long as they WORK! I have also met purists who will work only in one given system. I find that there is no difference in power levels or emotional stability between the purists and the pragmatists.

Before the screams begin, let me state that the Enochian and Qabalistic systems are not theologies per se, but PRACTICAL tools for use in any culture whatsoever. Does a carpenter scream if he sees another carpenter using a different brand of hammer to build a house? Would he scream if someone gave him another brand of hammer to use, if he wished? Do not worry about what symbol system is used, rather, concern yourself with the effect brought about.

Most Pagan magicians use what we term "Low Magic"; magic that affects the environment of the magician or his target. These are such things as healing, weather working, money raising, blasting and so on.

This type of magician is usually not a continious worker. He or she works when something occurs to him or her that needs to be done.

The other type of Pagan magician involves him/herself with "High Magic". This is magic affecting the perceptions of the magicina and the magicians relationship with the deities. Normally, external effects are minimal in direct cause/effect relationship. Effects take place within the magician, changing his or her pattern of behavior, which, in turn, will or will not effect the world in general, as the magician chooses.

Wicca, as a general rule, embodies both types of Pagan magicians, although there are groups that have no direct dealings with magic at all. These are priestcraft sects, such as the Reformed Druids of North America and the Church of All Worlds. Formally, they have no magical practice other than the worship of their respective deities. Witnin the unofficially are the solitary or small groups of magical practicinors.

This is what the Pagan magician is. Now we can go on to what the Pagan magician does. There are rules.

1. Theology: The Pagan magician chooses a theology that closely matches the type of energy needed to bring about the proper results. Usually, Greek, Celtic, Egyptian, or Sumerian are used. These range from very earthy to very ephemeral, thus allowing for the free play of almost any type of power.

This is a generalization. I'm using a typical W.A.S.P. background as a model. American Indians, Chicanos, and Blacks tend to use mythologies more closely associated with their own historical backgrounds. This is the best. Use what you relate to . . . Damballa, Manitou, and Quetazalcoatl are as powerful and versatile as Isis, Apollow and Pan can ever be.

2. Motivation: The Pagan magician seldom lacks this but it happens enough to justify

talking about it. In healing or other "second party" workings, those comprising a group or a magician working on a person that they are not closely associated with, it has happened that failure ensues because the motivation of the magician was not sufficient to raise the magical will.

The answer here is identification. IF the magician doing the work identifies intensely with his target, in essence becoming his target, the motivation is automatically amplified. Its happening to YOU!!! YOU are the one with cancer, or in danger of losing a valuable job, or whatsoever. See what I mean????

One bit of advice. This technique also works with zapping an opponent, but you must be able to bear up under your own curse. Whatever happens to your target also happens to you, though in a lesser degree.

3. Power Raising: Again, the average magician has no problem. For those who do have problems here, my advice is get excited. Concentrate on your desire and WANT it! Don't think about anything but your goal and the mechanism of its attainment. Don't think about what you are saying or how it looks. Don't think about your symbols. They're just reminders about what force you are drawing upon.

Make a reverberating circuit of yourself. Its like Feedback from speakers. You initiate your desire and send it ot vocalization or movement or thought. When it has been expressed let it stimulate your desire more and express the amplified result. Continue this circuit until you have achieved such an excited state that you can't stand any more excitement or you'll burst. Then do it once more. When you have achieved the bursting point, aim at your target and release everything at once. Scream "NOW" or "AAUGH!" or whatever you feel and direct the power toward your goal.

It is advisable to break down and cry or go into a short hysterical laugh or fall to the ground and clutch the earth to recharge. You may do any or all of these things absolutely involuntarily.

Who now says magic is easy? That's WORK, kids!!!!

4. Direction: Here is where a lot of magicians go bad. To hit your target you must aim correctly. This is the value of knowing who and what your target is and how you mean to affect it.

Your best "sight" for focussing on your target is the object link, the piece of clothing, the hair, the fingernails, the sweat-covered handkerchief of the target. Keep this object insulated from all other contact or vibrations. This will prevent "bleed-off" of the energy of your work by others who may have impressed their own vibratory patterns on the link.

Secondary "sights" are visualization of the target and knowing which direction the target is located relative to you.

Of course, the most effective work is point-blank. If possible have your target in the room with you. This not only increases your aim but also allows the target to absorb your desire directly and the target is psychologically influenced such that, nine times out of ten, he or she (or it) does the work by themselves.

5. Cleanliness is next to Godliness: This cliche is the literal truth in magic. The best work is performed in an area that is psychically clean and free of outside influence. It is again to prevent "bleed-off" by vibrations that "get in the way", distorting your desire, distracting attention and adulterating the power flow.

The only way to properly aid yourself of extraneous vibration is banishing ritual. The Qabalistic Banishing Ritual of the Pentagram in the Lesser Degree is a good one for this purpose. There are many others. Pagan Way has some fine ones for those who don't care for Qabalah.

6. Planning: There are a few Pagan magicians who don't prepare a ritual in advance. Most do, however. The advantage is that there are an infinity of things that can go wrong in a Circle and planning cuts out most of them. Planning a ritual is safer and provides a far better chance of success.

These are some of the basic rules of success for Pagan magic. To get a better idea of how they fall together, I'll set up a ritual.

This one was done by a group that I know of who invited me to join them in a healing ritual for a child about sixty miles away.

This group has no designated leader, so takes are assigned to individuals who have the most talent. (This setup is more common than you think.)

A. The group sits in a Circle. The member whose task it was to define the problem lays an anatomy chart on the altar where everyone can see it and explains exactly what is wrong with the target, how it came to happen, what symptoms are displayed, and what the doctors are attempting to do.

B. The object link is psychometrized and the pronouncement is that the doctors diagnosis is in essence correct but that their treatment is garbage. Discussion follows and a decision is reached as to what shall be done. The action taken is highly biological-technical.

We are informed by two members with medical training exactly what the problem area looks like and how it functions. More exact methods are decided on.

Now we know what we are going to do to an exact degree.

C. I set up the circle and banish it. For the duration of the ritual, I will keep watch to make sure nothing disturbs us.

C. A claivoyant picks up the object link and focuses on the target. She describes the position that the child is laying in. (It is night. The child is asleep. This is the best time to do work on an absent target.) She also describes his appearance and the room he is in.

She pulls in to a tight focus on the target and defines a rapport bond to the problem area of the body.

E. The member who will be powering the ritual does an invocation to Aesculapius, a Greek mythical healer so powerful as to raise the dead. The invocation raises and raises the level of the group. All members begin to chant to Aesculapius that the invocant had written earlier.

F. When a satisfactory theurgic level has been achieved, the member chosen to direct the energy taps in on the clairvoyants rapport line to the target and assumes a position above the clairvoyant who has been lying on the floor in the position that the target has assumed.

The power director chants his will. This is echoed by the group. The identifying clairvoyant announces that she has opened the child's astral shield and we are to proceed.

Again the director chants his will and again it is echoed. This occurs perhaps thirty times, each time becoming progressively stronger as the group begins to unify into a single mind.

As the entire group goes into identification with the target the director is screaming his will and straining to keep the power within the Circle. I strengthen the Circle and the chanting and motion of the members continue perhaps ten more times.

G. With the power at the absolute maximum, the director inhales once, deeply, pulling in the power of the group and screams in an incredibly loud voice: "HEAL!!".

The energy flashes down the rapport line into the targets problem area.

The clairvoyant reassumes her own body.

H. All members of the group are down on the floor and breathing heavily. No one moves for two or three minutes.

At length, I stand, dismissing any residual force and dissolving the Circle.

I. All members take something to eat and drink and the talk turns to lighter things.

This is a must for many groups or the members go home still eight or nine feet above the ground.

The result: Total remission in less than twenty-four hours. Our target had been effectively hit and our work completed.

The final statement I will make here is that the Pagan magician is an artist. He or she knows what will do the job and uses anything available to achieve the magical goal.

The occultist on the other hand is the scientist. The occultist will be oncerned with theory, laboratory conditions and all the "proper" ways of working magic. Many magicians are occultists as well but the Pagan magician is seldom concerned to any great extent with theory. I, personally, can explain magic five or six different ways. All are right but all are wrong.

Picasso once made a comment about artists and critics that I believe applies to the Pagan magicians attitude as opposed to the occultists.

"When critics get together, they discuss style; but when artists get together, they discuss which turpentine to use."



A SHORT PRIMER ON PAGAN CEREMONIAL MAGICK

By Simon

Within the pages of the last issue of ΘRN the alert-reader would have noticed the wide variety of articles on the subject of Conspiracy and Psychic (or Magickal) Attack; from the quiet, air-conditioned offices of ITT and the Oval Office, to the Jupiterian moon Ganymede. All this paranoia may seem definitely a manifestation of some Christian guilt complex, but it would be too easy, too much of a cop-out, to dispense with it in such a leisurely fashion. This issue also carries more on the subject of the Great Conspiracy, and will continue to do so as long as we paganische paranoids are allowed typewrites by our nurses!

What does this have to do with pagan ceremonial magick? Unfortunately, it has something to do with everyone who becomes involved in some way with the occult; especially, it would seem, with pagans. The closer one comes to exploring the older forms of magickal and religious images, the closer one finds oneself getting to the essence of magick, religon, science and politics: the earliest recorded history of man when all the four disciplines were One. It doesn't make much difference whether one believes in the personal Devil of the Christians, the numerous demons of the Sumerians, the "spooks" of the

CIA, or the Mind Benders from Outer Space: their effect is identical. What they intend for us is our destruction. Clinically, this may be expressed as severing our connection with the Self (of Jung) and with our source of psychic energy. This is Division as opposed to Unity. In the New Testament (pagans may shut their eyes for a moment), when asked by Christ as Exorcist what his name was, the Devil in the Gadarene Swine replied "we are many; Legion." The devil-rosters of the ancient Sumerians would have supported this statement admirably. The essential nature of evil, wherever it is found, is chaos, division, and senseless multiplication. Yet, whatever it is that is evil recognizes in the human being the desire for Unity, for One, for Simplicity; and for logic. Therefore, the many crude manifestations of evil as a single, solitary "individual".

Few people come up against such a 'pure' manifestation of evil in their workings; it requires a proportionate amount of evolution in the operator to confront a highly evolved characterisation of evil. Yet, the records that remain with us illustrate the fact that logic is one of the tools of the evil trade. The ability to explain is considered sacred by our media-oriented society. Communication is the glue of our culture; but the communication we experience is more often the verbal or artistic forms so well mastered by the magicians of Madison Avenue. We are prone to the fast and easy explanation, ever since humanity in its infancy viewed the ceremonial magician as a God because he seemed to be able to make a solar eclipse occur at will (when in reality he only knew when to predict one). Horizontal-type knowledge does not imply the converse, or complementary, vertical-style knowledge. Because a man can make a better mousetrap does not imply that he has more intimate communication with the Gods; but he may try to use his mousetrap as a gimmick to raise himself up as a God before the People. This is a modus operandi that has been in use by the Catholick Church for hundreds of years, and by technologically advanced countries, as missionaries were sent into underdeveloped lands to convert the masses. They manipulated the minds of the people they found, through use of fancy scientific gimmickry which they intended to be construed as power from God. A good example of this is the story of Father Marquette and the Chippewa Indians. In order to prove his God's superiority over theirs, he pointed his crucifix at an idol of Manitou that consisted of wood, grass and feathers. It was high noon. A small magnifying glass set into the crucifix had the ability to set fire to the idol and thereby prove the triumph of Christ over Paganism! The Indians converted to Christianity, Marquette went on to discover a water route linking the St. Lawrence and Mississippi Rivers (as special agent for the Church) and we know the rest.

The reason for this digression is to be found in the story. Scientific development does not imply spiritual evolution. A superior intelligence does not imply closer relationship with the Gods. In the course of any magickal operation do not suddenly decide to change your plan or your ritual or the reason for your ritual at the behest of some alien voice who sounds perfectly reasonable. You have had the opportunity before beginning the rite to reason everything out. If some 'presence' or 'voice' attempts to divert you from the formerly conceived destination of your Will, ignore it. If you cannot ignore it, blast it. Passivity is for spiritualists and mediums out for some psy-chic thrills. It is not for serious occult operations, except in a ritually appropriate place and time, under the Will of the operator.

There is the ever present danger that we will confront an intelligence superior to our own, or more highly scientifically evolved. This intelligence may show us wonders we never dreamed of. It may seem to possess the ability to tip the sun out of the solar system or rock the earth on its axis like a top. Do not be swayed. Remember that our scientific evolution has done to places like Indochina. Our technological advancements have been equal to building up armaments in such elaborate and awe-inspiring manner that there is now a nuclear warhead for each and every person on the globe (there was as of 1960, when John F. Kennedy stated "The world's nuclear stockpile today contains, it is estimated, the equivalent of 30 billion tons of TNT – about 10 tons of TNT for every human being on the globe." – as quoted in THE WEAPONS CULTURE by Ralph Lapp) with their name on it, but not enough bread. 12 million people are threatened with starvation in the African region of the Sakhel alone (see Ramparts, Sept 1974), as a result of events brought to bear by Christian France and Spain. I wonder how many of those dying, slowly, of starvation (or the over 100,000 already dead) are converts to Christianity or some other Establishment, imperialist religion which has made scientific 'progress' the Saint Michael Archangel of the Faith?

Science and Kowledge are not, of themselves, evil. We find ourselves very fond of some of the things science has produced for us. However, science can fall into the hands of irresponsible and unethical people. There are no controls. Which is why the science of sciences, magick, has been a closely kept secret for thousands of years.



RIMBAUD/MAGUS
by "!"

Oui, trouve au coeur des noirs filons
des fleurs presque pierres, — fameuses! —
Qui vers leurs dur ovaires blonds
Aient des amygdales gemmeuses!

Sers-nous, o Farceur, tu le peux,
Sur un plat de vermeil splendide
Des ragouts de Lys sirupeux
Mordant nos cuillers Alfenide!
—— Ce qu'on dit au poete a propos de fleurs

Hidden within the symbols of the work of Arthur Rimbaud is all of the Qabalah, the mysteries of the O.T.O., the sacred knowledge of the Golden Dawn, and a revelation of a pathway to spiritual attainment.

Reading Rimbaud for the first time, for the non-initiate, is a rather puzzling experience. But for those who have gleaned the elementary keys of occult knowledge, Rimbaud reveals all.

It is known that Rimbaud read Levi and other authors on the occult at a very early age (14 to 16) and apparently through his reading and through his latent genius, managed to embrace and incorporate the Tree within himself. His early poems demonstrate that while he had an intuitive knowledge of the mysteries of the Gods, it was not until he arrived in Paris and met with Paul Verlaine that these qualities became fully developed. In his youthful poems he talks of Venus and seems to draw upon classical themes, not yet having developed completely his own perception of the universe. His poems "Dance of the Hanged Man," "Sun and Flesh," and "Sensation" show the awakening of occult knowledge, but not its fruition.

However, in his poem "Novel" he seems to have discovered the key to at least one approach to occult knowledge:

—— Voila qu'on apercoit un tout petit chiffon
D'azur sombre, encadre d'une petite branche,
Pique d'une mauvaise etoile, qui se fond
Avec de doux frissons, petite et toute blanche . . .

Nuit de juin! Dix-sept ans! — On se laise griser.
La seve est du champagne et vous monte a la tete . . .
On divague; on se sent aux levres un baiser
Qui palpite la, comme une petite bete . . .

We shall allow the mind of the adept to fill in what Rimbaud discovered that night in the park among the lindens dangling from that little branch.

From "Novel" his poems become increasingly more involved with the occult, and in poems like "The Dazzling Victory of Sarrebruck," "The Cupboard," and "Fauns Head" he explores the rudiments of what was to become a mystico-sexual interpretation of man.

The key poem from this period may be "My Little Lovers" which contains such provocative verses as:

Un soir, tu me sacras poete,
Blond laideron:
Descends ici, que je te fouette
En mon giron.
J'ai degueule ta bandoline,
Noir laideron;
Tu couperais ma mandoline
Au fil de front.
. . . . . .
Vos omoplates se deboitent,
O mes amours!
Une etoile a vos reins qui boitent,
Tournez vos tours.
Et c'est pourtant pour ces eclanches
Qui j'ai rime!
Je voudrais vous casser les hanches
D'avoir aime!

Sous les lunes particulieres,
Aux pialats ronds,
Entrechoquez vos genouilleres,
Mes laiderons!

His poem "Squattings" which apparently was written just after "My Little Lovers" explores more fully the scatological aspects of Rimbaud's mystical construct. And in "Seven-Year-Old Poets" he gives us the autobiographical information: "L'ete surtout, vaincu, stupide, il etait entete a se renferme dans la fraicheur des latrines: Il pensait la, tranquille et livrant ses narines."

Obviously, Rimbaud went beyond the literalness of the experience and implied, magickally, the secrets he was "privy" to. He further describes the more mystical or "religious" aspects of the same theme in "The Stolen Heart" and "Parisian Orgy." In the latter (for the benefit of our friends in the O.T.O.) he seems to have moved directly to the 11th degree from the 8th in terms of insight and seems to have attained the Magus' vision:

Buvez! Quand la lumiere arrive intense et folle,
Fouillant a vos cotes les luxes ruisselants,
Vous n'allez pas baver, sans geste, sans parole,
Dans vos verres, les yeux perdus aux lointains blances?

Avalez, pour la Reine aux fesses cascadantes!
Ecoutez l'action des stupides hoquets
Dechirants! Ecoutez sauter aux nuits ardentes
Les idiots raleux, vieillards, pantins, laquais!

O coeurs de salete, bouches epouvantables,
Fonctionnez plus fort, bouches de puanteurs!
Un vin pour ces torpeurs ignobles, sur ces tables . . .
Vos ventres sont fondus de hontes, o Vainqueurs!

Ouvrez votre narine aux superbes nausees!
Trempez des poisons forts les cordes de vos cous!
Sur vos nuques d'enfants baissant ses mains croisees
Le Poete vous dit: "O laches, soyez fous!"

The poems "The Hands of Jeanne-Marie" and "Sisters of Charity" deal with the subject of women on both an actual and metaphysical level. Rimbaud's sexuality has been much discussed by sterile critics. It is known that he and Verlaine had a homosexual relationship and heterosexual apologists have traditionally attempted ot skirt this aspect of Rimbaud by focusing, instead, on his poetic genius – thereby completely missing the source of his poetic insight and the occult revelation of the "connection" which links all great poets. It is rather obvious that Rimbaud sought his poetry within himself and within the sexual-magickal realm. Rimbaud's poetry sings the body electric – his own body, the body of mankind, and the body of God. He knows well the Qaballistic truth of "As above, so below."

His poems about women are not gentle, but one feels within them the poet's sense of something missed but at the same time forbidden. His long poem, "First Communions" deals, at least on one level, with the inner mind of a girl experiencing her first communion. It is also a sweeping indictment (read: understanding) of Christianity:

Car ma Communion premiere est bien passee.
Tes baisers, je ne puis jamais les avoir sus:
Et mom coeur et ma chair par ta chair embrassee
Fourmillent du baiser putride de Jesus."

Interestingly, Rimbaud, earlier in the poem, tells us:

Elle passa sa nuit sainte dans les latrines.
Vers la chandelle, aux trous de toit coulair l'aire blanc,
Et quelque vigne folle aux noirceurs purpurines,
En deca d'une cour voisine s'ecroulant.

From this point in Rimbaud's poetry the student of the Qaballah can trace the full blossoming of the tree within the poet's mind.

His poem, "What is said to the poet concerning flowers" is best approached with a copy of Crowley's "Liber 777" in hand. Within this poem, Rimbaud has constructed an entire tree of correspondences within the flower kingdom and it contains the verses which headed off this article. It is an apocalyptic poem, one filled with secrets, rituals, and formulae. It has the richness of Blake and closes with a prophecy disguised in multi-fold imagery. It is the unification of the poet's vision with nature; the discovery of the Holy Guardian Angel in all things – the Hanged Man and beyond.

It is, perhaps, important to point out at this juncture of our discussion that Rimbaud states that he sought to create a new poetic language which, in fact, he did. His use of the Qaballah as the basis of his formulary is evident from even a cursory reading of his work, but his invented Gematria (the name Rimbaud, spelled in full equals the number of the word "gematria") is most remarkable. His poems should be read in French inasmuch as he carefully selects words which frequently have four or five subtle meanings. He is an irrepressible mystical punster and his puns can send the reader into reveries of incredible insight. While I have not yet thoroughly traced the hypothesis, it appears that Rimbaud may have discovered the real mystical basis to language.

In his poems "Vowels" he tells us:

A noir, E blanc, I rouge, U vert, O bleu: voyelles,
Je dirai quelque jour vos naissances latentes:

A, noir corset velu des mouches eclatantes
Qui bombinet autour des puanteurs cruelles,
Golfes d'ombre; E, candeurs des vapeurs et des tentes,
Lances des glaciers fiers, rois blancs, frissons d'ombelles;
I, pourpres, sang crache, rire des levres belles
Dans la colere ou les ivresses penitentes;
U, cycles, vibrements divins des mers virides,
Paix des patis semes d'animaux, paix des rides
Que l'alchime imprime aux grands fronts studieux;
O, supreme Clairon plein des strideurs etranges,
Silences traverses des Mondes et des Anges;
— O l'Omega, rayon violet de Ses Yeux!

While I have not chosen to discuss "The Drunken Boat" or "A Season in Hell," for purposes of this article, and, in fact, have intentionally overlooked several major poems, the reader will readily discover that they have not been omitted because they fail to fit into the framework of this writer's theories with regard to Rimbaud's work. Rather, I have attempted to select the poems which relate the discovery of occult principles tather than their exegesis. In this regard, Rimbaud's "Illuminations," a series of insights into the eternal, would demand volumes to explicate the compression of the short visions wherein Rimbaud creates universes of thought. It is also to be remembered by those who read Rimbaud that the majority of his writing has been done between the ages of 16 and 19. This point is mentioned not so much to confirm the prodigy of the man, but to imply that the enormous volume of ideas compressed within the slender volume of his complete poetry suggests that there is something more to that phenomenon known as "Rimbaud" than meets the human eye. This may seem like an inane asserion, but with Rimbaud I always have the feeling that the poet is inseparable from his poems and that within his lines there is an intimacy of expression and concretization of feeling that few other poets have successfully managed to achieve. (A perusal of a biography of Rimbaud, I believe, will further reinforce this sense for the reader.) Rimbaud, by exposing the depths of his soul lays out a simple system for occult attainment to the wanderer with courage and those who follow his path will discover that Rimbaud wrote not of hallucinated imaginings — but of stark reality.

In his poem "Comedy of Thirst" Rimbaud nicely lays out for us his "Theological" construct, counterpoising his vision against tradition:

MOI: Non, plus ces boissons pures,
Ces fleurs d'eau pour verres;
Legendes ni figures
Ne me desalterent;
Chansonnier, ta filleule
C'est ma soif si folle,
Hydre intime sans gueules
Qui mine et desole.

Qu'est l'ivresse, Amis?
J'aime autant, mieux, meme,
Pourrir dans l'etang,
Sous l'affreuse creme,
Pres des bois flottants.

Initiates of the 11the degree O.T.O. as well as those involved with the darker aspects of magick know well the ritual component of those lines.

"Festivals of Patience" crowns the poems of this period in its movement up the spine from Malkuth to Kether and Rimbaud announces: "Elle est retrouvee. Quoi? — L'Eternite. C'est la mer allee avec le soleil." Rather than going the route of the metaphysician, however, Rimbaud recognized that the stuff of poetry is that which comprises the vitals of man. While he had achieved God, he recognized (with a degree of sadness every adept will recognize) that he must remain among men and focus on the subjects known to man yet communicating only to the chosen. However, Rimbaud knew that he wasn't forsaking the higher by selecting the lower for his subjects. Even in the erotic pamphlet called "Zutique" and in the poems he co-wrote with Verlaine where the erotic is treated directly and without disguise, there is still the soaring quality in the verse. Further, in these poems is contained the frankest exposition of Rimbaud's magickal ritual structure and a strong suggestion of his knowledge of manipulations of the secrets.

This brief discussion of the magickal doctrine to be found in Rimbaud is, at best, a series of intimations rather than a thorough appraisal or explication of the total content of the poet's work. However, the serious student of magick should not overlook this 19th century magus. Those who are astounded at Crowley's achievements by an age of 40 should bow in amazement at Rimbaud's understanding at 16 or 17.

Also, I have intentionally steered clear of the vast amount of "black" magickal secrets in Rimbaud, but they are there to be ferreted out and applied by those so inclined. By this I do not mean to imply that Rimbaud was a black magician — rather, I suspect that he managed to achieve (at least in his poetry) the ultimate balance of the central pillar. In his personal life, this balance was not achieved and he died, physically destroyed, at 37. A look at his life shows a demonstration of the old axiom regarding magicians: A brilliant meteoric rise and a sudden, devastating fall. Fortunately, the light of Rimbaud's ascent still remains, open and yet tantallizingly concealed within his poems. Dare to see it.

(NOTE: An excellent translation of Rimbaud's work is available through The University of Chicago Press for $3.45, translated and edited by Wallace Fowlie. Book no. P288, Complete Works, Selected Letters.")

TIBETAN MAGIC & DEMON POSSESSION

by Tom Kneitel (Phoenix)



"PROTECTOR" DEMON

In 1959 the Dalai Lama fled from Tibet, followed by some 20,000 members of the Lamaist religion. The Dalai Lama and his followers went to India to seek refuge from political oppression; many of these people remained in India and work towards the day when they will be able to return to their former lives, to their farms, to their monasteries, to the place which they consider to be their holy land.

Tibet has traditionally been a country where few outsiders have ventured, and from which even fewer residents have emigrated. The emigration of thousands of these people into the "outside world" was a totally new experience, in a very real sense a mind-blowing experience. For the first timethey had become exposed to the modern world, even via the very limited facilities offered in India – but their eyes had become opened to a world which they hardly suspected had existed. As is human nature, a taste of knowledge created the thirst for more, and some few of these people were permitted by the Dalai Lama to leave India as students and traders to emigrate elsewhere until such time as they were able to return to Tibet. Relying upon their traditional abilities for trading and bartering, some of these people have found their way into various parts of the world, including San Francisco, Los Angeles, and New York.

They have brought with them the religion of Lamaism, the inner mysteries of which where all but unkown outside of Tibet in modern times. Small groups of the faithful meet regularly to hold their ceremonies, which when viewed through western eyes appear touch upon demonology, ceremonial magic, spiritualism, Voudoun, and even modern Wicca. These people are quite clannish, they do not seek to spread their ways – although they are extremely interested in learning the ways of others. Since there are so few Tibetans in the

United States, making contact with them on any level at all is difficult, but being able to participate or even witness passively one of their ceremonies is no mean feat.

Through an old college buddy of mine who is presently a Professor at Columbia University, and who knew of my interest in religio-magical practices, I was introduced to one of the younger members of this sect. His uncle is a holy man and still maintains the practice of his faith in New York. Through a long and complicated series of meetings and events I was eventually able to spend a social evening withthis venerable man, who could speak a few words in broken and halting English, but whose thoughts were most ably translated by the nephew. I was more than awe struck by this man who was the repository for a vast amount of occult knowledge, and an unusually sharp sense of humor. Upon learning of my position within the Wicca, he immediately became curious as to our ways and beliefs, which I explained as well as I could under the circumstances. He was struck with a number of similarities and proceeded to show me his bronze ritual dagger (called a phurba) which was, in fact, something recognizable to any Craft initiate as an athame!

After a few of these rap sessions, innumerable bowls of chang (a home-made barley beer) interspersed with continually topped-off cups of tea of the vilest flavor I have ever known, I was eventually asked if I would like to attend one of their ceremonies. Naturally I couldn't resist, even though it was to be a ceremony such as would be open to the public in Tibet, and not one of their more esoteric and heavier mystery ceremonies. Actually, it turned out to be about as heavy as I could have handled at that stage in my understanding of Lamaism.

The Temple was located in a small apartment on one of the less affluent areas of New York City, altogether 10 of us were present. This included the Sungma, who was to be the main participant in the rite. This was not the uncle, but a fellow whom I had not met before – I would guess him to be about 45 or 50 years of age.

While ancient Greece had her oracle at Delphi, Tibet has had Sungmas (pronounced Sungma, but actually phonetically spelled Srun-ma, and meaning guardian of religion). Sungmas are neither magicians nor incarnations, but the abodes of malignant spirits, or spirits of demonized heroes who, subdued by saintly lamas or high incarnations, have become protectors of religion.

These roving demon spirits, obedient to the spells cast over them, are said to select either a lama or a layman as their abode during the lifetime of the person thus selected. Distinct from incarnations, they manifest themselves involuntarily as well as voluntarily in their chosen abodes.

Any lamasery with a claim to importance has its oracle, though some of the supposed Sungmas are clever frauds who work themselves into a frenzy merely for financial gain. Every Sungma has his fee, the amount depending upon the importance of the spirit involved. Sometimes, in the old days, fees of what amounted to more than $1000 were exacted. Even today a token payment is called for, for if nothing of value were exchanged it would be an affront to the spirit.

Whether oral or written, the replies the sungmas give to questions have true Delphic vagueness and ambiguity. They confine themselves mainly to advise concerning the performances of deeds to counteract evil influences and ward off calamities. The questions are usually written on slips of paper and handed to the Sungma, who, without looking at them, holds them above his head and "answers" them with considerable rapidity.

Sometimes the replies may be animal-like grunts which the attendant lama, through whom the questions have been presented, interprets. The groans and moans issuing from the foaming mouth do lend themselves to a wide lattitude of interpretations.

Although there are many Sungmas, those considered to be of the highest importance are always in attendance upon the Dalai Lama. It is these who will select the new Dalai Lama when the present one leaves the earth plane.

The human abode, or chu dje, at this rite was Balung chu dje, said to be the abode of the powerful spirit Chechin, although there are others who also claim to be the abode of Chechin.

Before Balung chu dje goes into a trance that is before Chechin takes possession of him, he dons the ceremonial robes of a Sungma; elaborately decorated robes of many colors and gold brocade. Thus arrayed, he sat in a straight backed chair – I was surprised to see that he did not sit cross legged as I had imagined that this was the popular way of getting int a deep meditation, Eastern style.

Some of those in attendance began to chant an invocation to Chechin, beseeching him to take possession of his chu dje; while some rang bells, some blew wood and silver horns, others carried censers filled with smouldering juniper twigs and wafted the smoke at the cardinal points. Thus did the rite begin.

He sat motionless in the chair, his face buried in his hands, the sounds and scents seemingly not disturbing his meditation. A tall curiously decorated and plumed iron hat was placed beside him.

I stood with the nephew close enough to watch the Sungma and yet safely out of his reach. When Chechin had entered his human abode, I was told, he often acts like a raving maniac and is not responsible for his actions. He is said to have caused permanent insanity and even death of some of his human abodes.

Soon the Sungma began to accompany those who were chanting. Suddenly there was a loud clanging noise made by one of the people and the Sungma moved uneasily in his seat.

A deep, gargling sound escaped him, and his hands clutched at his throat. The uncle, who was the lama, lifted the iron hat onto the head of the Sungma and tied it firmly under his chin. By this time the possession was complete, as the gargling sound is believed to be a sure indication of Chechin who, according to the myth, died by suffocating himself with a scarf.

Balung sat dreamily for a while, then all at once his body began to sway and his legs began to tremble. Frantically he threw him-

self backward while two attendents held him and tried to balance him. He spat and groaned; he foamed at the mouth; his face became darkened in color and inflated to such an extent that the leather chin strap bursts. He took a steel rod handed to him and instantly he twisted it into several loops and knots, and final confirmation that Chechin was present. The audience became frightened and moved back.

He was huffing and puffing like a steam engine, the sweat was running down his face.

The lama stood in front of him holding a round metal platter upon which was an offering, a 3-sided pyramid of dough. This the lama held to the Sungma's face, so that his forhead touched it. The chant changed tune and tempo.

Still shaking, the Sungma took the pyramid of dough and flung it violently into the opposite side of the room. The genuine fear of every person in the room was easily sensed as the Sungma continued to shake from head to foot with uncontrollable convulsions.

Now was the time for the faithful to receive Chechin's blessing, and the Tibetans all rushed forward carrying small silk scarves and attempted to place them on the Sungmas shaking knees and received a blessing of a blow, a puff of breath from his distorted mouth, or a gentle laying on of his hands.

This blessing all received to their apparent great satisfaction.

The lama stepped forward and put his head under the Sungma's chin, asked him a question and received what was acceptable to him as a reply, although it sounded little more than mumbling to me.

Suddenly he rose from the chair with a violent spasm and the lama proffered him white wine. Cup after cup he gulped down, then began throwing handfuls of rice in all directions, which he extracted from a large bowl which had been held out for him. He shouting, chanting, and all joined in with him – making a loud racket with bells and small drums. This was the beginning of the banishing rite, which I was certain was going to bring about the Police Department (but never did).

When finally freed of the spirit, he whirled around and around, knocking his hat to the ground and finally, himself, falling into an exhausted heap on the floor. The lama assisted him, bathing his face with cool water. After about fifteen minutes he had regained his composure, and although looking like he needed a few hours of sleep, was no worse for the wear.

A Sungma must lead a rather ascetic life and refrain from smoking. Moreover, Sungma Balung Chu dje must not eat chicken, eggs, or pork.

Steel rods (and swords) bent by entranced Sungmas are highly prized by the faithful, who fasten them to doorways and above the gates of temples to ward off evil spirits. I attempted to bend one of the rods used at the Temple and found it beyond my strength to bend even the tips. The bending of the rod is actually more than a confirmation of the fact that the spirit is in possession of the Sungma, it is also a confirmation of the fact that the Sungma is not a fraud, for few persons would be able to bend such a rod into a pretzel shape without having super-normal aid.

It was, for me, an unforgettable experience; in many was not too dissimilar to some Voudoun ceremonies in which I have been a participant.

I was eventually invited back again to witness (and even participate in to a limited degree) other rites, which, although I am not an initiate of Lamaism (actually a form of Buddhism), the lama told me that I would be welcome because he and I "were of the same bones" (his terminology, meaning that we were both of the priesthood in magical religions). Not being an initiate does bar me from being present at some of the rites, and most of the others which I did attend I was requested not to discuss except in a very general descriptive manner. They involved a vast array of spirits, demons, demi-gods, ghosts, psychic phenomena, exorcisms, astonishing magical invocations, healings, practical spell casting (for lack of a better term), and mystical experiences.

If you are interested in learning more about this fascinating magical religion, I would recommend a book which does a rather good job of it (even discusses a few of the things which I was requested not to discuss, although leaving out some of the major details). The book is "MAGIC AND MYSTERY IN TIBET," by Alexandra David-Neel. It does not, for instance really get into Sunmas, although the author does skirt the edges of the topic. Originally written in French, it was first published in English in 1932, and a few years ago was reprinted in softcover by Dover Books, New York.

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For the followers of the teachings of the Kabbalah as a guide to their studies, a subject for meditation or an adornment for their private sanctuaries, we have produced a wall hanging depicting the Etz Chaim or Tree of Life.

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LIBER LXXVII

O Z:

"the law of the strong:
this is our law
and the joy of the world."
—AL. II. 21.

"Do what thou wilt shall be the whole of the law." —AL. I. 40.

"thou hast no right but to do thy will.
Do that, and no other shall say nay." —AL. I. 42-3.

"Every man and every woman is a star." —AL. I. 3.

THERE IS NO GOD BUT MAN

1. Man has the right to live by his own law —
   to live in the way that he wills to do:
   to work as he will:
   to play as he will:
   to rest as he will:
   to die when and how he will:

2. Man has the right to eat what he will:
   to drink what he will:
   to dwell where he will:
   to move as he will on the face of the earth.

3. Man has the right to think what he will:
   to speak what he will:
   to write what he will:
   to draw, paint, carve, etch, mould, build as he will:
   to dress as he will.

4. Man has the right to love as he will: —

   "take your fill and will of love as ye will,
   when, where, and with whom ye will." —AL. I. 51.

5. Man has the right to kill those who would thwart these rights.

   "the slaves shall serve." —AL. II. 58.

   "Love is the law, love under will." —AL. I. 57.

Aleister Crowley

THE BOOK OF JOY

T. Casey Brennan
The Great Beast 666

Do What Thou Wilt Shall Be The Whole Of The Law.
The Word of Sin is Restriction.
The Word of the Law is Thelema.

The Great Beast 666, in the Person of T. Casey Brennan (born Augus 11th, 1948) is pleased to announce on this day (April 27th, 1975) the formula of the New Aeon. This formula is JOY . . . Yod Ayin Yod ∴ . the supreme Trigrammaton of the New Aeon. It repeals totally and utterly the Old Aeonic formula of "Christ", the formula of suffering (a vital formula for that Aeon), which was sealed by the crucifixion.

The suffering has become unbearable, so we revolt. So we proclaim JOY! – like any number of pompous self-righteous asses, and it sound more or less suitable. Yet – the method of science; the aim of religion – how does this concept – JOY – fit into our purely scientific description of the Universe? Will we say simply that our "inner feelings" tell us that it shoudl be so? No. Difficult as it may be, every new concept must be tried and tested from a purely intellectual standpoint, regardless of our emotions. So we test the word IOI, and it meets the bill exactly . . .

1. The formula 0=2 adequately expresses the meaning of existence, i.e., the fusion of opposites . . . (+1) + (-1) = 0. The word JOY (Yod Ayin Yod), that is, IOI is the *perfect mathematical expression of this law!* IOI! Look how perfectly the "O", doubled as both letter & number, divides itself into two equal "I"s, also doubling as both letters and numbers.

2. The two "I"s may represent the two Great Paths to Godhead (O), the path of Perfect Love (or Mystical Path) and the path of Perfect Knowledge (or Magickal Path). Yet, "The Perfect and the Perfect are one Perfect and not two; nay, are none!" – Liber AL, I v. 45. Perfect Love ultimately brings Perfect Knowledge; Perfect Knowledge ultimately brings Perfect Love.

3. IOI, then, represents perfect harmony between all conceivable sets of opposites, the plus One, and the minus One. (The mark on the Beast's chest, the special mark of Horus described in the *Book of Lies,* the descending red triangle, also represents this concept. In a vague sense, the mark itself is a representation of IOI.)

4. The Satanic Sign, the index and little fingers extended, the thumb and two middle fingers folded, is also a representation of IOI. The index and little fingers are "I"x, the folded fingers represent the "O". This considered a symbol of blasphemy because it affirmed the Two (the horns of Set or Satan, also of mostly any other Egyptian deities), and denied the Three (the Holy Trinity of Christianity). Yet the Two which was "affirmed" by this sign had a greater meaning which *Liber AL* was to reveal: the formula of 0 = 2, now Supremely Expressed as IOI (Joy).

5. The letter Ayin (O) is attributed to the Tarot Atu, the Devil (XV). In IOI, the O is Set or Satan, the I's are two Hermits. AL II, v.24: ". . . . for there are also of my friends who be Hermits . . . Ye shall see thm at rule . . . at all the *joy;* and *there shall be in them a joy a million times greater than this."* The letter Yod is attributed to the Tarot Atu IX, the Hermit.

6. This can further express the Thelemic Trinity of Beast (the +1), Set (the Ayin), Whore (the -1).

7. IOI. The two "I"s represent, literally two "eyes", while the Ayin (o), represents the Pineal (Middle) Eye, the *Ajam Chakra,* the Seat of the *Will* (Thelema). A lesser interpretation: the two "I"s/eyes are closed (but vertically, not in the usual way) representing the limits of mortal, sensual perception. The middle eye (O) is open, representing the Pineal Eye receiving the vibrations of the New Aeon.

8. The O of IOI then represents the Eye of Horus and also the Eye of Shiva, the destroyer. IOI portrays two closed eyes, but the Third Eye of Shiva the Destroyer open at last the formula of JOY destroying the formula of suffering of the Old Aeon.

9. Selected verses of *Liber AL* which refer to this Word: I v. 13: "My JOY is to see your JOY." Iv. 28: "None, breathed the light, faint and fancry, of the stars, and two." I v. 29: "For I am divided for love's sake, for the chance of union." (The two "I"s are divided by the "O".) I v. 30: "This is the creation of the world, that the pain of division is as nothing, and the JOY of dissolution all."

This verse, I see, deserves an involved commentary in its relation to IOI.

"This is the creation of the world . . . " In this sense, it means the creation of the world of the New Aeon, as the Old Aeon is destroyed by the formula of JOY.

" . . . . that the pain of division is as nothing . . . " The division of the two I's by the O.

"and the JOY . . . " The Supreme Trigrammaton of the New Aeon.

". . . . . of dissolution all." A = 1, L = 30, L = 30. ALL = 61, the number of Ain or nothing . . . A = 1, i = 10, n = 50. That is, the two "I"s are dissolved into ALL, the Ain, the "O".

I v. 41: "There is no bond that can unite the divided but love . . . " Only Love can unite the two "I"s to (become) the "O". This also refers to the Beast & Babalon . . . see part 6

I v. 45: See section 2.

I v. 53: "But ecstasy be thine and JOY of earth: ever To me! To me!"

I v. 58: "I give unimaginable JOYs on earth . . . "

I v. 60: "My number is II, as all their numbers who are of us." IOI can be considered a glyph for eleven . . . also for the "one beyond ten" (the second I is beyond the first two digits - 10).

I v. 61: " . . . and so shall ye come to my JOY." Note the number of this verse.

II v. 9: *"Remember all ye that existence is prue JOY . . . "* Further: ". . . that all the sorrows" (the duality represented by the two "I"s) " . . . they pass and are done . . . " (The "I"s merge into the "O"; the sense of duality is destroyed by the Eye of Shiva, the ALL, the AIN, the Naught . . . atainment) " . . . but there is that which remains . . . " (The "O" remains; also, the formula 0 = 2, or IOI, is continuous . . . se I v. 26 . . . " . . . the continuity of existence.")

II v. 16: "Thus eleven as my bride is eleven." See the comment on I. v. 60.

II v. 24: Se section 5 of this essay.

II v. 26: "I am the secret Serpent coiled about to spring: in my coiling there is JOY."

II v. 70: "Then canst thou bear more JOY."

II v. 72: ". . . if thou art ever JOYous . . . "

III v. 38: "There is a secret door that I shall make to establish thy way in all the quarters . . . " The O of IOI is the secret door which will establish my way (Thelems) in all the quarters (of the world).

Further:

"The light is mine . . . "

The light is given off by the Eye of Horus, the middle Ayin (eye) of IOI . . . see section 8 of this essay.

". . . its rays consume Me . . . " (the destruction/consummation/absorption of the opposites, +1 and -1, into the Ain, the Eye of Horus.)

"I have made a secret door . . . " (Litterally, "I have opend my Pineal Eye", again, expressed as IOI.)

III v. 45: "I will fill her . . . " (the Scarlet Woman) ". . . with JOY: with *my force* . . ." (the force referred to is JOY) ". . . shall she see . . . " (another reference to the Pineal Eye of IOI) " . . . and strike at the worship of Nu: she shall achieve Hadit." See also section 6 of this essay.

III v. 46: "I will bring you to victory and JOY . . . " The formula of the New Aeon, IOI, will be victorious over the Old Aeonic formula of Suffering.

III v 47: *"Then this circle squared in its failure is a key also."* In the original ms. of *Liber AL,* a picture is drawn: a circle marked with a cross. The two lines and the circle *make up the letters of IOI!!!*

III v 71: "Hail! ye twin warriors about the pillars of the world! for your time is nigh at hand." Two pillars and the world which they are about, can be expressed as IOI.

III v. 72: "I am the Lord of the Double Wand of Power . . ." The double wand of Power is represented by the Two "I"s of IOI.

"The wand of the force of Coph Nia . . . . "

If "Nia" can be read as "AIN", then the force of Coph Nis is the middle Ayin/Ain of IOI. The "Coph" I haven't understood yet.

"But my left hand is empty . . . "

The right hand is the (+1), the left hand is the (-1), and therefore empty. These are the two "I"s of IOI . . . see sections 1, 2, and 6 of this essay.

"for I have crushed an Universe . . . " I have destroyed the old Aeon of suffering by the formula IOI expressed by the Double Wand of the Coph Nia (IOI).

" . . . and nought remains." The "O" remains, which, of course, equals two. Therefore, IOI, JOY, remains.

10. This interpretation comes almost as a postscript, as it has just occured to me:

IOI represents Nuit and Hadit.

The O is Hadit, the Winged Globe: See *Liber AL* I. v 14: "The winged globe, the starry blue, . . . "

The O, because of its shape, is also the Infinite Point, another definition of Hadit.

The Two "I"s are not two, in this definition but *one*. Interpretated this way, IOI, is a cross section of a picture, delineated this way so we can better grasp its meaning.

It is Hadit, the Infinite Point, encircled by Nuit, who is Infinite Space. Nuit, in this picture, encircles Hadit (the O) in the form of a cylinder. The two Is are not two at all, but one continuous cylinder encircling Hadit, the O.

Seen in it's entirety, the picture looks like this:  (a continuous cylinder containing the O.) seen from the top, it looks like this: 

This fits with AL I v. 27, as the apparently two "I"s, representing Nuit, are not two but one, and this one is none: "O Nuit, *continuous* one of Heaven, let it be ever thus; that men speak not of The as One but as None; and let them speka not of thee at all, since thou art *continuous!*"

So IOI is a graphic analogy of our limited abilities: We perceive the two "I"s as two, when they are truly One continuous (Nuit), a cylinder encircling Hadit . . . but in a greater sense, they are none at all (o=2).

Again, the O = Hadit, the I = Nuit. Read it again.

JOY is the Supreme Formula of the New Aeon.

May the Magickal Act of this writing bring that JOY into the lives of You who read this, into my life, and into all the world.

Love is the Law, Love under Will.

THE END

THE SAGE'S PARABLE

"Man has much to overcome of the animal," spoke the Sage.

"This is universal," answered his young follower.

"But know you not of the superiority of the animal?" questioned the Sage.

The two strolled through the garden of man's cultivation. A wold rabbit darted out of one side of the path and in a zig-zag manner dashed beneath the underbrush of the other side.

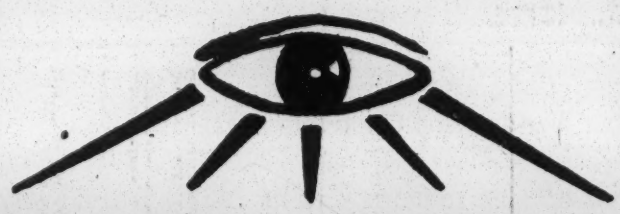
Then asked the student, "But man is superior. Would not his reasoning have stopped him from having so duly exposed himself to alien danger?"

"This creature, the tutelidge of Mother Nature, knows many paths and will not foolishly choose any of them." replied the sage.

Is that superiority?" questioned the student.

"No. The essence of the wild rabbit, irrelevant to its chosen path, if ensnaured, will choose death over a cage. Therein lies superiority." thus spoke the sage.

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Ovidio

Apuleio

3: CORRENTE EGIZIANA, O PRIMITIVA

Gli Gnostici

Tot

Nel 296 av. Cr. Diocleziano fa assassinare gli ultimi sacerdoti, od iniziati egiziani.

3: CORRENTE MAGICA, O GNOSTICA

Ram fa costruire la citta di Vahr(Iran).

Il Naturalismo 2600 av. G. Cr. Il primo Zoroastro

Il culto di Mitra

2200 av. Cr. Nino introduce nella Persia lo ionismo.

2160 av. Cr. Il secondo Zoroastro crea la religione dei Magi

Sec. XIII av. Cr, Il terzo Zaroastro salva lo Zend Avesta dall oblio

Magofonia

I Gnebri hauno la triplice iniziazione di Mitra.

a) iniziazione brahmanica

Tre centri viventi nell india:
Il Brahatma
Il Mahatma
Il Mahanga

b) Iniziazine buddica, o moglio lamaica

Nel convento di Pu-ta-la (nei Tibet)

c) Iniziazione teosofica

I Mahatmas del Tibet

17 Novembre 1875 La Sig. Elena Petrowna Blavatsky ed il Sig. Col. Olcott fondano a Nuova-York la Societa Teosofica.

Sankia, o trinitarismo dottrinale cinese

3: Buddismo

2: Confucianismo, o dottrina di Kong-tse - Tribunale delle Matematiche, a Pechino

1: Taoismo o dottrina di Lao-tse setta cinese

a) La Triade
b) La Thiendiannhun.....
c) La Brasca, o L'Unghione....
Societa segreta dell'Asia settentrion.....

2: Gesu di Nazaret

Cefa Baiona, Simon Pietro, o San Pietro

La chiesa simoniana

I cristiani perdono la conoscenza del senso occulto dell'Apocalisse e delle Parabole

Scuola d'Alessandria fondata da Ammonio Saccas(193)

Plotino
Porfirio
Giamblico
Giuliano il Sapiente
Il vescovo Sinesio l'rocio.

La scuola si estingue nel 529.

e) Gruppo asiatico -- Cerdone-Marcone

d) Gruppo sporadico -- Carpocrate

e) Gruppo siriaco -- Saturnino o Bardesane

b) Gruppo egiziano (Alessandria)

Apollonio
Dami
Filostrato
Basilide
Valentino
Gli Ofidi, o Naasseniani

a) Gruppi primitivo o Palestino

Dositeo
Simon Mago
Pauliciani
Euchiti

Catari (Puri) - Albigesi
Maniconi d'Orleans.....
Entusiasti.....

Valdesi
Gnostici moderni

FILOSOFIA ORMETICA (medio evo)

A. Corrente alchimica

Gli Alchemisti...

I Psicologi.....

I cabbalisti ed i magisti.....

Gr. Ind. di studii Esoterici

B. La Societa della R + C

1 R + C (1615)

1 R +C gnostici (1630)

La R + C cabbalistica

Barlet adan

J. Pelladan

Gl'Illuminati (1626

I Martinezisti

I M(♃)

I Neo-Templari. Veggenti, Giacobini

1 P(☽)

Gr. In. di Studi Esoterici

C. Le diocesi eterodesse dell'Occultismo volgarizzato

a) Magnetisti

Magnetizzatori

Ipnotizzatori

b) Spiritisti

G.I.S.E.

Possessori della tradizione esoterica orientale, detta genericamente

TEOSOFIA

Possessori della tradizione esoterica occidentale, detta genericamente

OCCULTISMO

MEZLA

SUMMER SOLSTICE



LXX An.

Do what thou wilt shall be the whole of the law!

"When Crowley took it over, the **O.T.O.** was run on masonic lines, with rituals hardly distinguishable from those of orthodox Freemasonry. Crowley used these rituals as preparatory grades to the Mysteries of sexual magick which Kellner had introduced into the Order as a result of his contact with Eastern Tantric Adepts of the Vama Marg. The Mysteries themselves Crowley used as an engine for transmitting the Law of Thelema, the doctrine contained in **AL**.

"The **O.T.O.** is a Body of Initiates which aims at the universal establishment of the Law of Thelema. Some time prior to his death in 1947, Crowley had seen the need for reformulating the Order on New Aeon lines. **AL** renders obsolete the old methods of promoting the Secret Wisdom. By 1945 Crowley had so surely sensed the future trend that the structure of the **O.T.O.** would have to undergo fundamental changes.

"Elaborate ceremonial and the establishment of fixed lodges in specific localities would be superseded by a fluid and far-flung web comprised of Thelemic power-zones. These power-zones would form a loosely-knit network of occult groups using the Ophidian Current to prepare human consciousness for intercourse with the denizens of other dimensions.

"The **O.T.O.** is for those alone who realise the urgency of acquiring personal freedom to develop their True Wills. The implication is that before a person is conscious of the fact that he has a True Will, he will be unable to see any reason why, or how, he should fulfill it. If the candidate fails to "make the grade," he falls back into the old ways, the old servitude, and vegetates until he finally decomposes; but if he does make the grade he absorbs into himself the entire reservoir of power that has been accumulated by his predecessors. This is the true significance of parampara, or spiritual (i.e. royal=real) lineage.

"Thelema represents a necessary stage in the spiritual development of the individual. The term 'Thelemite' has a wider connotation than its hitherto exclusive use in Crowlein literature might suggest. This does not mean that in order to be a Thelemite one must have formally accepted **AL**. A fully functioning Thelemite may not have heard of **AL**, or of Aleister Crowley. But Crowley insisted upon a formal acceptance of **AL** by all prospective candidates to the **O.T.O.** What then did this imply? It implied (and still does imply) above all that an individual, of his own free will, has elected to establish contact with the particular current of Magical Power to which **AL** alone provides the only complete key.

"The magical Current transmitted by the **O.T.O.** cannot be applied with impunity by a non-Thelemite, because only a Thelemite can use it in the service of the True Will. Each candidate must show beyond all doubt that he already knows the secrets of practical magick possessed by the **O.T.O.** It is the correct and effective use of the magical methods themselves that forms the substance of the instruction in the Order."

The above has been condensed from chapter 5 of *Aleister Crowley and the Hidden God*, by Kenneth Grant, which is available from Samuel Weiser.

The following is a reply written by Aleister Crowley to an applicant who wrote him some time in 1926 a long rigamarole about doing this, that and the other thing, to 'help' Thelema.

"A great deal of your letter is quite unintelligible to me, but generally speaking, if you want to do anything for the Law of Thelema, why not do it? You have merely to start out like Paul whom you quote, to preach the Law, making your success as you go. What happens to you in such a programme is of no importance whatever—it is all equally good publicity as soon as it is over. I have no directions to give: everybody working with me has got to be absolutely independent; that is the essence of the Law."

That I might add is also the essence of the New **O.T.O.**

THE BOOK OF THE CEPHALOEDIUM WORKING*
AN XVI
SOL IN SAGITTARIUS – LUNA IN LEO

Do what thou wilt shall be the whole of the Law.

I ask an Oracle of Thelema for this Working.

Liber Lapidis Lazuli- the Solar chapter: "white cat, the sparks fly from thy fur! Thou dost crackle with th splitting the worlds."

I ask an Yi King symbol for the whole working:- **XX Big Earth.** It means Manifestation: i.e. the bringing forth to birth of the forces hitherto developed by us in secret.

I ask a Tarot Trump to represent the Prime Pentacle of the Operation:- **XVI The House of God.**

Now the Oath of the Working is to establish the Book of the Law: in particular to finish the Comment & to publish the Book as therein commanded. First therefore in this Work is Hermes to be invoked & next the Sun. I am therefore to restore the Card **The House of God** as I did when I abode in the body of Alphonse Louis Constant with the Card **The Devil.** I will therefore obtain a Vision of this Card, & paint it upon a panel of mahogany wood, with the proper colours & forms.

Now on the day of the Sun, in this the Sixteenth Year of the Aeon, when He stood in the 6th Degree of the Sign Sagitarrius, whose letter hath the value of Sixty, the Moon being in the 16th Degree of the Sign Cancer whose letter hath the value 8, did the Beast 666 *To Mega Therion* a Magus of A.·.A.·. Baphomet 729 the Supreme Holy King of Ireland, Iona & all the Britains that are in the Sanctuary of the Gnosis X° O.T.O. avatar of Bacchus Diphues in the Place of the XI° O.T.O. Logos of the Aeon of Ra Hoor Khuit, Grand Master of the Knights of the Holy Ghost, Grand Master of the Knights of the Temple, Eidolon of the Rosy Cross, Alastor the Destroyer Spirit of Solitude, Wanderer of the Waste, of the Blood of Kerval Arch-Druids Hereditary of the Oak, whose Holy Angel his Guardian is Aiwaz 93, the God first dawning upon Man in the Land of Sumer, whose brow weareth the wreath unfading of the Bards of English Speech, whose breast beareth the token adventure upon Mountains beyond any Man of his fellows, whose body and blood bear witness of the wounds of Astarte, & the shames of Priapus, even I in the Abbey of Thelema at Cephaloedium that am hidden, did convene therein to counsel Alostrael, 31-666-31, the Scarlet Woman Lea my concubine, in whom is all power given, sworn unto Aiwaz, prostituted in every part of her body to Pan & to the Beast, mother of Bastards, aborter, whore to herself, to man, woman, child & brute, partaker of the Eucharist of the Excrements in the Mass of the Devil, Sorceress of the Rite of Esau & Jacob, & also Genesthai, 143, a Neophyte of A.·.A.·. a Master Magician of O.T.O. & a Passed Postulant to the Secret Chamber of the Knights of the Temple, High Priest unto the Beast before the Altar of Purple & Gold.

First then this Brother GENESTHAI made Invocation of Tahuti Lord of Wisdom in the Great Magical Circle of the Abbey, that He might come upon us in power. Thus was Tahuti manifest in the mind of The Beast, like Light therein, clear, icy wit without heart. And I beheld the Working afar off, full utterly of desire towards it; & I was aware of certain things concerning it; as here now to be writ down.

Firstly: the Working shall establish the Aeon of Ra Hoor Khuit by obeying the instructions given in the Book of the Law.

Secondly: it is a Working of Mercury & Sol, combined even as they are in The Beast; so that the Word of the Working is **ALDI,** 36, the square of 6 & the sum of the first 8 numbers, &c, &c. Now **Aleph** is the letter of Hadith as **He** of Nuith, & **Lamed** is their balanced union.

Thirdly: Alostrael resumeth Nuit & The Beast

*from *The Second Volume of the Magical Record of the Beast 666* as yet unpublished.

Hadith; Their Copulation is therefore by this word 36 well signified.

Fourthly: it is written, **Liber Lapidis Lazuli**, Chap. III,vv16-18 that all is vain unless there be *"a man's life spilt for thy love upon Mine Altars."* Thus then let his High Priest do sacrifice to The Beast, thereby to consecrate Him to the Rite.

Fifthly: that the Paris Working the first model for our present Orgia is not to be followed pedantically.

Sixthly & lastly; that special names are to be used by us; for The Beast Ophion 700, for Genesthai 143 Iacchaion, & for Alostrael a new name not yet given. Also that the vapour of the Oxide of Ethyl may be used in the Workings.

After this the Yi King gave us our First Working as *Air of Air*, that is, these present writings & considerations of the Whole Matter.

I now make Oabalistic investigations of the letter **Pe.**

1. It is *A Mouth* & therefore is the Word therein.

2. It's value 80 is *Jesod*, the Foundation.

3. It is the Third letter to **Aleph** & **Lamed** in **CCXX**, & the final of A.L.P. Cf also *"Eight, eighty, four hundred and eighteen" "Knowing the law of the fortress, & the great mystery of the House of God."*

4. It is the third equilibrating Path on the Tree. As Stability is only perfect as infinite Change (see XLth Aethyr) so Construction is only solid if based on War.

5. *"I am a God of War"* &c is Ra Hoor Khuit.

6. The Word in the Mouth is 93: Aiwaz is the Lord of the Fortress or House of God, which is the Abbey of Thelema.

7. Aiwaz is spelt **Ayin**, the Eye, i.e. that of Shiva or Horus, the Meatus Penis & the Anus; **Yod**, the Phallus, Spermatozoon, & Hand, **Vau**, the Fertility of the Testes & Uterus as well as the Nail of the mentula, being Taurus the Cow Isis & the Bull Apis or Shiva, the Son in Tetragrammaton, the Redeemer by Reproduction, the Mithraic Bull of Resurection & Initiation in the strength of the body. And lastly **Zain** is the Sword of the Phallus, & Gemini the double sexual nature, the murder-lust between the incestuous twins Cain & Abel, Horus & Set or Harpocrates, Osiris & Typhon, etc. And Gemini the airy pulse that gives a basis for the Voice of the Messenger, the menstrum of the Holy Ghost, the swing of the motion of Love, the house of the Sun in May, when he impregnates Maia with Mercurius whose mouth utterith His Father. And **Zain** spelt fully is 67, the number of Binah the All-Mother. **Ayin** is moreover the Devil of Lust, the Goat of Mendes, Pan, Baphomet; & spelt fully **Ayin** is the Erection & Leaping & Extension of the Phallus; **Yod** is the Spermatozoon, the Solitary Boy Hermes, the Virgin; while **Nun** is the Eagle of sexual Ecstasy, the Serpent of Life through Death, the Scorpion or Scarab of Kephra, the Womb which transmutes through corruption, the Semen or fluid vehicle of the Spirit, the Elixer of Magick, the Blood, Wine, & Poison in the Chalice.

And **Yod** repeating that God, & prophesying the **Vau** that follows it, ends with **Daleth** the letter of Venus, the Door of the Palice of Love. Then **Vau** reproduceth itself in its spelling, as it is written: "all is ever as it was" in the Book of the Law, & in Aiwaz are found the Three Star-Clusters of Earth-Nature, the Goat under the God Set or Saturn for Hadith, the Begetter, & Mars exalted therein for Force & Fire, the Virgin under Thoth or Mercury, His Word creating in her the Eidolon of His Nature, & the Bull under Isis or Venus, the mighty redemption & nourishment of Love, for Nuith the Womb of Space wherein Her Lord worketh His Work.

By this cometh forth the Sign of the Child, the Star-Cluster of the Twins, under Hermes the Word, airy, elastic, bisexual, eternally young, the lovers born of one Womb, made Two that by Love they may make themselves One. So then in this Name Aiwaz is every rite of the Magick of the Aeon of Horus declared in detail, & in His number 93 is shewn forth not only the Word of the Law, but the Ways of the Word & the Mysteries of Truth. This Name then & this Number shall be the Glyph Hieratic to unlock the Fortress of the Aeon; Captain is He of all the hosts of Mars, & Ra Hoor Khuit crowned King in that Palace of Force & Fire. Set The Beast for **Ayin**, Thoth Alastor the Logos for **Yod**, Apis Perdurabo for **Vau**, & Hoor-Hoorpakraat Baphomet for **Zain**; four-square, mystic, wonderful, as cherubs shall I that am One through these Four be the builder & warder thereof.

And the Scarlet Woman shall bear Her cup therein, bestriding Her Beast; & Iacchaion shall stand with his Rod, to wige That Beast therewith. For he hath the Wand of Death &

The Beast the Cup of Death, but the Beast hath the Wand of Life & the Scarlet Woman the Chalice of Life. Now **Pe** joineth & guardeth *the Victory & the Splendour*, the frontiers of the Kingdom of Truth; & it is the Issue, whereby the Bowmen sally forth from the center *Tiphereth* to *Yesod* apex of the salient. And **Pe** is the girdle of the Loins of the All-Father, & the sword in the girdle, as **Teth** is his breast-plate of courage, & **Daleth** his helmet of Love. This Sword is shewn as a Lightning-Flash or Flaming Sword on the Fortress that defends the Kingdom; it is the Sword or Spear of Ra-HoorKhuit. The card is then thus briefly to be described. Ra Hoor Khuit sends forth a Ray of Light as a sword. The fortress is his Aeon of 11 towers for abrahadabra. Within is Aiwaz with 93 or 220. About it is 666 in fourfold form. The Scarlet Woman bears Cup & Sword, riding The Beast; & Iacchaion follows with his Rod. Thus far concerning the Card **XVI.**

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THE CEPHALOEDIUM WORKING will be continued in *Mezla #6* at the Autumnal Equinox with a consideration of the Vestments; of the Robes & Insignia of the Work.

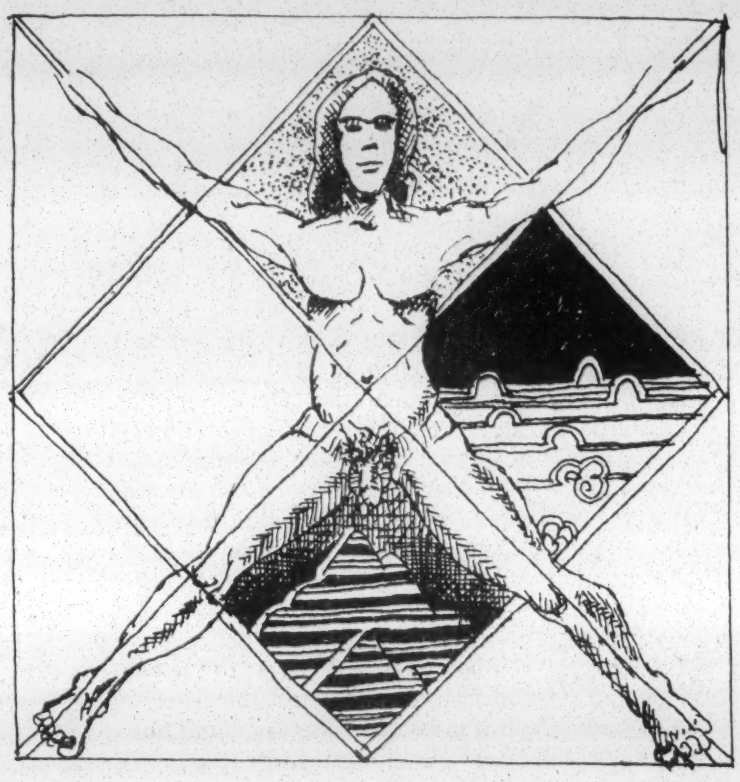
Errata: From #4 After #29 there should be " ⊕ " in the Saturn chapter. Also from #4 All items vv1 through 59 listed added to the Jupiter chapter properly belong appendiced to the Sol chapter. Our thanks to Bill Siebert of 210 Stewart Ave. Ithaca N.Y. for pointing this out.

Aleister Crowley....Magical And Philosophical Commentaries On The Book of the Law edited by John Symonds and Kenneth Grant with Introduction by Kenneth Grant. *The Book of the Law*, dictated to Aleister Crowley at Noon April 8, 9, 10, 1904e.v. in Cairo, Egypt by Aiwass, a praeterhuman intelligence, declares that "Every man and every woman is a star." It is only the apparent reality of the human body that veils the Infinite Will from man the conscious observer. Only one comment of any length was published during Crowley's life and it is included in the present work. The main body of this New Comment was written in Cefalu, Italy in 1920 ev and is the most voluminous account extant. Also included in *The Magical And Philosophical Commentaries On The Book of the Law* is the Djeridensis Comment written in Tunis in 1923 ev and the original Holograph Facsimile of the Book of the Law. *The Magical And Philosophical Commentaries On The Book of the Law* is bound in Royal Buckram and contains 3 color plates plus a Color Fold-Out of the Stele of Revealing. **Retail: $15.00 Canadian Published June 21, 1974 ev by 93 Publishing 4345 St. Dominique, Montreal Quebec Canada h2w2a9. Tel-(514) 288-2944.** Yes! The main body of this New Comment is The Comment that was born of the Cephaloedium Working.

Aleister Crowley: THE COMPLETE ASTROLOGICAL WRITINGS containing; **A TREATISE ON ASTROLOGY—LIBER 536, HOW HOROSCOPES ARE FAKED** by *Cor Scorpionis*, **BATRACHOPHRENOBOOCOSMOMACHIA** Edited with annotations by John Symonds and Kenneth Grant Published by Duckworth. Should be available in August of 74ev at a reasonable price in the neighborhood of £2.50. *The Complete Astrological Writings* is copiously annotated with over 200 notes. An enormous amount of research (The editors have put into it) on the people whom A.C. uses as types or models for the reading of horoscopes involving the influences of Uranus and Neptune, making this book invaluable to the astrologer of the New Aeon in his attempts to understand the significance of Uranus & Neptune. **BATRACHOPHRENOBOOCOSMOMACHIA** is a short liber first published in the Equinox. *How Horoscopes Are Faked* is a short humorous piece and *Cor Scorpionis* is of course Crowley. It was originally published in *The International* (replete with A.C's special brand of wit).

Love is the law, love under will.

Soror Tanith—789 & Frater Iadnamad—111



For those who wish to pursue practically the contacts with the Elements there are three types of physical accoutrement that can be used: the Hermitage, the Temple, and the Shrine.

The Elemental Heritage need not be a specific building, in fact it is most unlikely that the opportunity or funds for such are available, but this is certainly no barrier, for the Elements are best in their natural surroundings. What one should do is to find some place in which one finds particular preponderance of an Element. Thus one might go to a particular hilltop for contacts with Air; or to a particular sea-shore, rock, promontary, water-fall or river for Water contacts; with Earth one might have a cave or grotto, woodland glade or even wide plain; and for Fire a bonfire is easily built in most circumstances. These hermitages can thus be purely individual things and one goes there to collect, as it were, one's Elemental contacts, which can then be restimulated in the privacy of one's Temple or home. The Elemental contacts have to be collected from Nature itself, but having impinged upon consciouness, can always be recovered thereafter. In fact there is no essential need to have one particular spot for one can pick up Elemental contacts in various places – even in one's own garden or a public park. It makes no difference if one is in a public place for the contact is unseen of man and there is no need for ritual regalia or strange gestures – although privacy is a help, particularly in the early stages, and it is possible that certain gestures might be called for if one felt so inspired. It has happened that Elemental contacts on a hilltop have caused people to leap and run about with joy and this is all to the good, for the Elemental contacts are essentially <u>feeling</u> contacts rather than intellectual ones.

The Elemental Temple is a counsel of perfection for the resources needed are not often found in the hands of one individual in these days whne the cost of buildings and even single rooms is high. However, if the ideal is given then those who may subsequently have the opportunity will know the kind of thing to aim for.

The ideal Temple of the Elements should be either a square room with a shrine cupboard on each wall (or corners) in the appropriate point of the compass (exact geographical orientation is not essential) or better, a building composed of five squares in the form of an equal-armed cross, and curtained across the squares so that one can craw aside the curtains and see the sanctuary, the temple then becoming a double cube. It is like the cross of five cubes, the Cross of the Elements; if one takes five cubes and arranges them with four on the four faces of the middle one then one has the design for the Temple of the Elements, each section being a cube.

Each of the cubes around the central one is fitted up as an Elemental Sanctuary. Each of these sanctuaries has four curtains and according to the working the other cur-

tains are drawn. These curtains are of the four Elemental colours and can be drawn in accordance with the work being undertaken. If one works, say, the Element of Fire, one draws back the curtain in the South and there is a Fire Sanctuary, and one draws the red curtains across the other three Sanctuaries – the other three curtains being out of sight. Thus we have a sanctuary and a place for a congregation, and the size of the rooms will be according to individual needs, though if the size of congregation is considerable the central room can be an octagon, but the sanctuaries themselves should not be unduly large.

Most people however will have to forego the luxury of a temple but the Shrine Cupboard in one's own room can be used quite adequately. A Shrine Cupboard is prepared by gathering together the appropriate symbols of an Element and one would have four of them, one for each Element, not necessarily hanging on all four walls all the time but any one of the four to be taken out and used as required. In each of the shrines is assembled the Elemental symbols according to one's own understanding. There would be pictures of the Element, and Signs of the Zodiac, Planetary Symbols and various objects collected from say Elemental Hermitages. There is difference of opinion between various schools with regard to the colours allocated but generally speaking one can use reds and oranges for Fire; blue and silver for Water; yellow and azure for Air; and greens and browns for Earth. As it is one's own realisations and consciousness that one is working upon, what seems fit to oneself is the important factor, not any particular book authority. It is only if one intends to do group working with other people that some mutually accepted convention will have to be agreed upon.

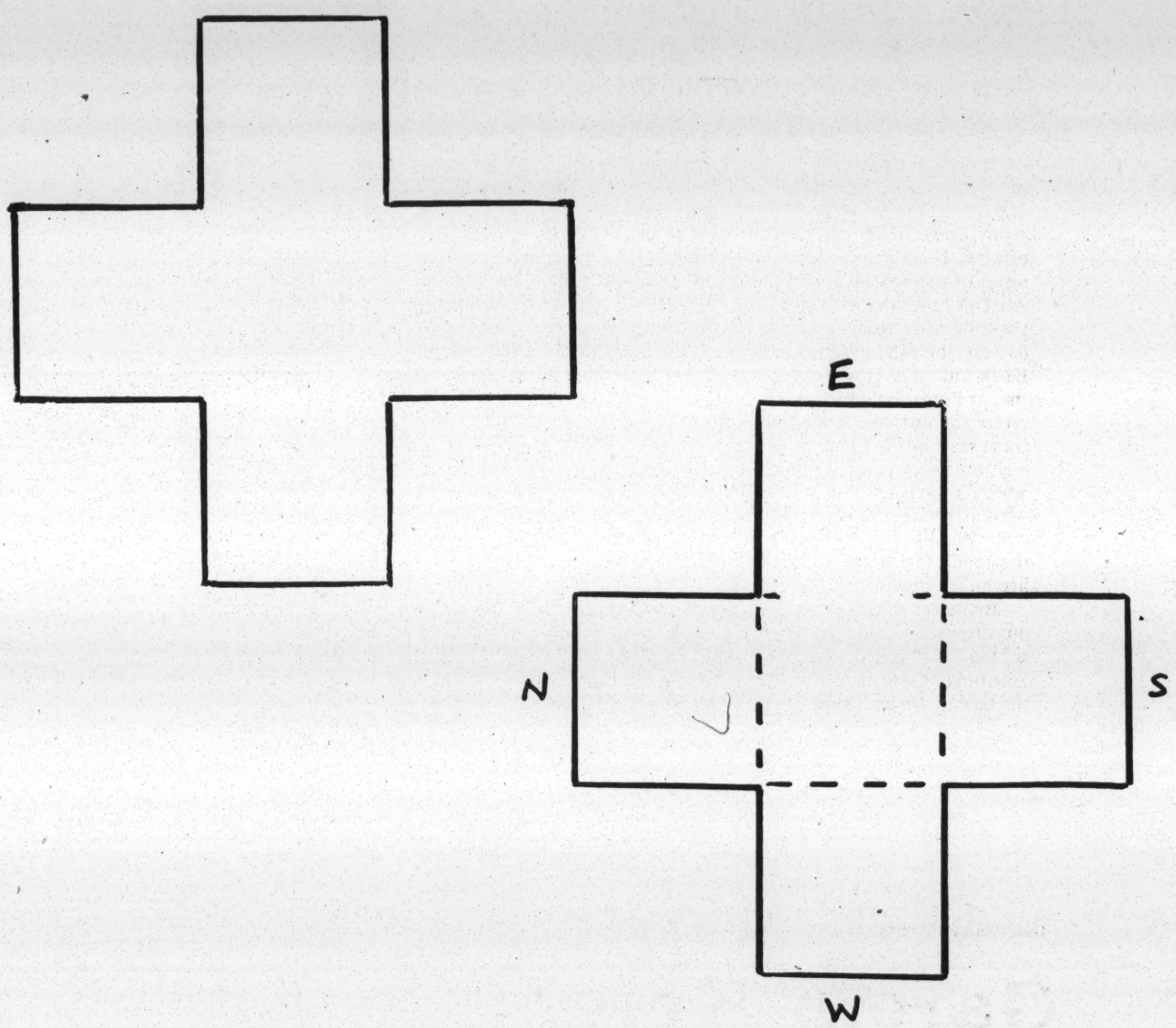
The signs, sigils, symbols and so on in the Shrine Cupboards serve to assist in the concentration of thought and they then retain and store in their etheric aspect the charge of thought force that has been put into them, and they also serve to arouse the vibrations in the soul when they are gazed upon after they have been consecrated and charged. There is no need for any special consecrating or charging ritual in the first instance because the mere act of working with them and meditating upon them will have this effect, and a ritual performed by a competent operator is only a more concentrated method of performing this. After one has been working along the lines laid down for some little time one will have charged and consecrated the objects in the shrine as well as any ritual could do it – even if one has taken some hours to do what a ritual might do in minutes. The end effect is the same.

With the symbols charged and consecrated there is then set in operation an interaction between the worker and the shrine. The worker charges the shrine with his own power and the shrine holds this power and then stimulates the worker to greater powers. Thus one gets from a shrine in proportion to what one gives to it. A very important point, for there is no intrinsic merit in colours, symbols and signs in themselves.

The shrines or shrine cupboards should not be exposed to the light of common day but only to dim ritual lights or candles because bright light disperses etheric force. Neither should any shrine or symbol be kept constantly on view least the eyes fall upon it when the mind is filled with other thoughts than those appropriate. In this way energy would be dispersed and the symbols' power to stimulate the imagination would be weakened. A symbol or shrine should only be worked upon with concentration, never casually.

Incense appropriate to the particular Element can be burnt, placed in hot charcoal on a pot of sand standing upon a tile if no proper burner or thurible is available. The exact choice of incense is very much a matter of subjective choice but the following may act as a guide: FIRE: Olibanum, Dragons Blood; EARTH: Dittany of Crete, Storax; AIR: Galbanum (very expensive), Mastic, White Sandal; WATER: Myrrh. These are traditional incenses but one can get equally good results from a little imagination and improvisation with chain store scents or lotions made into a cottonwool sachet, or even from sucking highly flavoured sweets with associative flavours. Similarly, music can be played on tape or disc – the object being to build up associations of the Element through as many of the gates of the senses as possible. Should one do this however, the particular recordings, tastes and smells should not be used in daily life or their usefulness as a concentration tool with go.

Should one wish to take things a stage further for any particular meditation one can turn one's room into a temporary Temple by draping the room or part of teh room in front of one with drapes or curtains of the appropriate colour, For instance one could spread material of the appropriate colour of the furniture and floor, introduce coloured lights, and hang up pictures and ornaments that have a bearing on the Element. One could robe oneself in the appropriate coloured robes, with appropriate insignia and in general banish from sight any picture, article or colour that does not symbolise the Element in question. In this way one induces a singel point of concentration during which



one can experience the Element in its purity – though when we get to this stage we are verging on the territory of ritual or ceremonial magic, which is an art and study of its own.

It must be remembered that each Element by itself is a partial and therefore unbalanced force and so the Elements should be worked in rotation and one should not concentrate exclusively on just one or two. Some will be more congenial than others; one is likely to be most uncongenial and difficult but one must take particular pains with that one until it has been fully learnt and understood. Never develop one Element disproportionatly but seek the harmonised balance of all four.

The reason we work with the Elemental forces in this way is in order to bring about the highest possible development of the personality, for it is only a highly developed, many sided personality that can approach being anything like an adequate instrument for working the higher magic.

The seasons of the year can also be brought into this and one can concentrate upon a particular Element during a particualr season. Again we should emphasis that there is no hard and fast rule about the allocation of times and seasons. So many literal minded occult students waste so much time and energy in worrying over these matters that in the end nothing gets done.

One could follow the time cycle round the Elements: East and Air to Dawn; Fire and South to Noon; Water and West to Dusk; and North and Earth to Midnight. Any particular daily workings or meditations could be done at these times, which do not have to be taken too literally as most of us have other legitimate commitments that prevent

us from performing a rigid monkish discipline. For Dawn one can read early morning; for Noon one can read during the day; for Dusk the evening; and for Midnight the hours of darkness.

Again one could work Quarterly rites of the Equinoxes and Solstices, again following this same time cycle. Air for Vernal Equinox, Fire for Summer Solstice, Water for Autumnal Equinox, and Earth for Winter Solstice.

In terms of daily life another Elemental pattern can be worked with and it will work in exact ratio to the degree that one realises and believes in it. And this is the Four Tides and one visualises in the Spring all one's interestes and life forces shooting up with new growth and vitality and to this period from March 21st to June 21st we allocate the Tide of Fire. During the Summer one feels the good life, the change that is taking place as a result of the new ideas and the joy of all things at their climax of growth, and this is the Air Tide, considered to run form June 21st to September 23rd; then the next Tide is the time when things come to fruition, when they are in fact 'earthed', the time of the harvest, the gaining of rewards for all the new things started and the work doen, and the Earth Tide runs from September 23rd to December 23rd; and finally the Tide of Cleansing or Purgation which is a Water Tide from December 23rd to March 21st when all effete and outworn is washed away. If one keeps at the back of one's mind throughout these seasons the Element designated, working upon one's own inner vehicles or psychology, then very real growth will be made towards spiritual enlightenment and integration, which is the goal of all Mystery techniques, whether they be the conventional and somewhat artificial rites of the Temple or the more spontaneous informal feeling of being at one with God and with Nature – the whole crux of the matter should be the living of the good life every day in daily circumstances and making the world a better place to live in, for oneself and for others.

By means of achieving a balance of the Four Elements in ourselves, by any means at our disposal, we go some way to achieving this, which is symbolised by the building of a golden equal armed cross of stability, harmony and order upon which the red rose of the Spirit may blossom, giving off its perfume of the Heavenly Spheres and sprinkled with the dew of Divine Grace. In this Sign is our salvation.

Gareth Knight Course

For a free booklet giving details of the practical course by Gareth Knight to go with his new book EXPERIENCE OF THE INNER WORLDS send your name and address to:

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Gareth Knight is also author of
A PRACTICAL GUIDE TO QABALISTIC SYMBOLISM,
OCCULT EXERCISES & PRACTICES, and
THE PRACTICE OF RITUAL MAGIC.



Experience of the Inner Worlds

ERN 51

THE GRAPE CRIMOIRE

Translated from the Catalan
by
Maj. Gen. Curtis Everly*

Taken from the ancient fragments of the ancient manuscript entitled:
EN NUVOS FRAME H'WU DREFFENSHCMELTER

Puported to be by God.
Date 11 Oct., 1666

(From the manuscripts in the Greenland Room of the British Museum: Sloane 1,649 – 1680a)

Forward

Ascention de EATOUT, mons "rata rata ratapoo!" And with this, is not what is, that is, in addition to being, or not doing so.

* Of La Grande Militare, under the strict command of the infamous Gen. Bullhead, M.B.E., O.V.C., Ph. D., B.B.C., R.A.M., K.P., A.F.L./C.I.O., Order of the Eastern Star, etc., etc., etc.

BOOK ONE

TO INFLUENCE THE FALLING OF THE EARTH ON THE GROUND, TO ROLE (roll) IT, AS IT PLEASES YE!

Take the eyes of a blind fig, (taken from a hanged peasant, when the wax is mooning). Grindeth them to a fine powder, and writeth down the results there obtained.

TO MOVE FROM HITHER TO TITHER

Conjuration: Metra, Metra, Metra, Azperk, Metro, Metro, Metro, Goldwyn, Mare, Hair, Electron.

Hail, O Hail, Gungadin as my Savior! Fiat, Fiat? Alga, Algra., Algebra. So be it. Amen. Aman. A bunch of men. Flimp.

TO GROWETH HAIRS ON YE WATERMELLONS, AS YE SEE FIT TO DO SO.

Magic square:
SALOR
ALLPO
TENEMENT
OPERA
ROADHOG

Take in the left hand thy morning newspaper (grown when the Moon is, and woven by a virgie maid of eather gender, that is to say, secks, who is three and seven and a quarter, or so.)

Rub it on thy warts, growths, toadstones, notions, or sweetmeats, an as ye do so, do so.

TO KEEP FISH AWAY FROM YE'RE DOORSTEPE, AND PARTICULARLY THOSE WHO SUCKETH THY BLOOD, OR EATETH THY CATTLE.

Say in a loud clear voice. As ye do so, stay any thoughts of flying frogs, wars, printer's ink, or Jewish celebrations.

Thin, with thy ears in the prescribed position, say unto ye nayber: "Parkith not of my mynde (mind), for as Ralph said, it is not! Teraton, Telethon, Marithon, Singalong!!"

TO SHAKE STICKS AT THY ENEMYS

Buy a new shirt, anew (a new) red, a new gnu, a used gorilla head, and an new moon. On it, due thy thinge. While doing, hit thy brothers banana, crying, "Ejo, Ejo, Hender, Fender! Bender, lender, Render, Sally!"

HERE ENDETH THE FIRST BOOK. READ IT NOT IN VAIN! USE IT NOT IN VAIN! HEREIN IS THE WISDOM OF MAN, SO WITH IT, IT'S SELF.

"Etu busloadedshithrower, ego et me, igo et yu, dominius*, checkers, and chin."

Witness mine hand,

*dominoes



0. Lonely and verilty I was.
1. and I came out of the sepulchre of Not, as did I go into the Chaos of Being.
2. And Woe! This madness! Does it never cease its endless hum?
3. And lo! This sadness! A shadow sliding 'cross this mind benumb.
4. It is not truely I that was bathed a thousand-thousand times in the azure pool of Arasmas?
5. Ah! Was I not immersed beautifully therein amid a thousand golden lotus?
6. And was not the water tinged with sweet smelling perfume?
7. Accused fragrance! Had I not immersed, thy fragrance would not linger.
8. O gods, help me!
9. For that fragrance was verily revealed to me.
10. And it was said to be the perfume of sorrow.
11. And it was said to be the oil of life.
12. Accursed say I? O sweet mystery, unaltered, thy water breath.
13. Surely I was taken out and powdered with fine talc. And that talc was surely made of precious substances.
14. For I beheld that it lay thick on my skin; as thick as the clouds on the surface of the sky.
15. And I was annonted with oil of musk and oil of rankinscence.
16. And oil of ambergris and oil of myrrh.
17. And I stank, verily, I reaked of these odours.
18. And I was most joyous.
19. For the eight bathmaidens were easily wooed by my fine stink.
20. Reak unto the aeons, fool! Thou Smelleth so heavily and thy fragrance chokes the spirit, and the fermament carries thy thick and burdenous odours to all places in the universe.
21. And they shall know it is thee who so troubleth their nostrils with thy sweetness.
22. And I was most joyous.
23. Verily and soon, after much play and frolic,
24. Even with the eight maidens of the bath, I became tired.
25. I sat down on a stone of Fear amid the chaotic silence of the galaxies and wondered a moment.
26. And it came upon me as bolts of light that I detected a
27. strange and familiar fragrance.
28. And behold! The fine odour of the holy oils had left me.
29. Even the fine precious talc had gone.
30. My scents had left me and naught remained but the familiar, the haunting smell of the pool of Sorrow.
31. And the oil of Life was surely in my very skin.
32. It was then I again entered into the pool of Arasmas, that I might be rid of the stinch.
33. It was a billion, nay, a billion-billion season that fell on my intreped brow.
34. And it was truely an Aeon that I remained within the pool.
35. Woe unto my forsaken spirit when on a day in Spring I arose.
36. And lifted myself free from that terrible spring, that abomidable bog of leisure.
37. And when I arose I was not unlike a newborn child.
38. And I beheld that the bathmaidens, yea, the beautiful maidens of the bath had increased their number to four hundred, eight and ten.
39. And verily I no longer was sickened by the odour of the pool
40. Nay! For they lay heavily on me and about me
41. Ever so lightly.
42. And soon.
43. Reak unto the aeons, Fool! Thou smelleth so a delight and thy fragrance pleases the spirit, and the fermament carries thy soft and subtle odours to all places in the Universe.
44. And they shall know it is thee who so tantalizes their nostrils with thy lingering arouma.
45. And I was lost most joyous.
46. And I returned to the stone of Fear an and beheld it to be
47. transformed into a stone of Smile, yea, of love.
48. And the Chaotic silence was no more.
49. Heed! for a silence of profound joy was now.
50. And now was silence of profound Joy, yea, of Profound Joy.

00. Lonely and verily I go. Aum.

dedication

to

John Rathmore Hamilton Seeley, and his cohorts Don and Jes

FALL THOUGHTS

Scribbling want and wasted word for Lord Boredom's sake,
Watching sylphic ballet dancing on a crystal lake.
Thinking how a ripple crest, white and cool and small
Could kiss the sand, the golden sand, on such a day in fall.

A cast is on between teh sun and lake and leaf and tree,
And cool winds bite and wondersight comes round to dazzle me
I see mankind, a kind of child who fumbles for a word
To give each other some idea of each wonder seen and heard.

I laugh and turn back softly and sweetly resume my thoughts,
Of golden green, how strange, it seems a lesson is to be taught.
The more I think, the more I say, the more there should be said.
So now I'll go and dance with God and follow where I'm led.

A PASSION

As the old man walked upon the field, he was met by the friend of his childhood.

The conversed, related past experiences, and enjoyed themselves thouroughly.

Upon rising, to make his leave, the man was postponed by his friend.

"O, my most humble and astute comrade, come with me, for I have things to be taken."

"Of what?" Inquired the old peasant.

"Of a pipe, and of a plant that groweth in the reaches of Turks." Replied the feeble friend.

"O good and trusted feeble friend, I will share opium with you, on the condition I am released."

"You will be!" He replied.

finis

A SOFT BLUE

A soft blue my eyes.
A fuzzy notion of overtones
Existing in my mind,
Existing in the skies.

A towering mount of olives;
A sickening scetch of death,
Craving for a breath
To start its endless lives.

A soft blew my mind.
As I died I created
A universe; inflated
A soft blue thought, Divine.

IN THE DARKNESS OF THE EARLY MORNING HOURS
(Necrophilia is a state of mind.)

The turgent fire of my desire anguishing in the froth of madness,
Overwhelmed with tearful sadness from the second to the minute to the hour.
O, the loss of love that wakes me; praying for the Gods to take me
In the darkness of the early morning hours.

Nothing left but things forgotten, and the stinch of warm love, rotten,
And the dirt, and stone, and flowers.
Mounting grief; O God forgive me! Digging madly, senses leave me,
Till over box and lover I do tower.
Grabbing, stripping, loving boldly till passions reak at odours mouldy,
And under realization do I cower.
O, my God! What have I done? My desire for a son has left me-
For death's a greater power.

COCAINE

Thy abominate glory is strewn and spread,
Thy hideous flame is fanned and fed
By a being who's will and only desire
Is to have his thirst quenched by everlasting fire;
And the only time he might be called sane
Is when he's in communion with his great god; Cocaine.

If ever there was a Satan to follow,
And if ever there was a swine to wallow
In the vilest excression of the body of sin,
He exists in a man who is known among men
As the lowest of lowly, and is thusly ordained
And lives and breathes soley by the grace of Cocaine.

Thy powers, O God, mean nothing to me.
Thy parting the waters of the great Red Sea
Could be done by a babe who's still on the breast;
Thy powers, O God, would be trite at their best.
If only you knew what I have been through
You'd bow down to me and I'd bestow upon you
The greatest of gifts you gave in your reign;
That most damnable, detestable, devil of debauchery – Cocaine.

THE BEWITCHED GOD*

The place, as if it is of any importance, is far away from whre you are or probably ever will be. In fact, it is virtually impossible to pin-point or even determine whre it is. But this is probably just as well, for as I have stated, the place is of minimal importance.

The time, however, is of the greatest importance, seeing how time is a neccesity while a place is only a convenience. So, therefore, I shall state the time in a way that only the purest of reason may comprehend. It is stated thusly:

"It was a time
Early as well as
Late."

Some of the more vulgar properties of this time were its incessant holidays. These festive occasions were recognised by the apparent impossibility to keep one's beard dry of wine, one's lips free from laughter, and one's soul sterile of gaity.

It was on one such occasion that the gods chose to inaugurate a someone to the esteemed degree of enlightenment known as Divus Bufo, or God of the Toads.

"But to whom shall this honor be given?" Asked Piscari, Lord of the Fishes. "Who on earth is worthy of such a great tribute?"

At this, the great Goddess Invidia interupted.

"Who indeed! All of our Kings, our Queens, our Princes, Dukes, Duchesses, Counts, Emporers, Prime Ministers, Dons, Presidents, and Generals have had this honor bestowed upon them at one time or another!"

The great God Odium gave her a look of patient amusement.

"As have all our Governers, Popes, Priests, Probates, Magistrates, Prostitutes, and Flute players; not to mention, yea, not to mention our Lords, Burgermeisters, Bumble bees, Slothes, Slithes, Sicknessess, Sword throwers, Liars, Theives, Actors, Artists, Bricklayers, Bakers, Printers, and Pythons."

"One might say all have been chosen, that is to say all our people." Stated the great God Ganea excitedly.

"Indeed, one might!" Harped Odium, taking a puff on his opium. "Indeed!"

After a strained pause, Piscari re-administered the original question, which was forgotten by most.

"To whom, then, shall this honor be given? It can only be presented to a virgin; one who has not had it bestowed upon them before, O great Zanties! What will we do?"

"There is one," Started the great God Stuprosus, who up until now had been quite content to dream dreams and let the others decide, "who has not as of yet recieved the grade of the Frogs, or whatever . . . . "

He was immediately interupted by the Goddess Invidia, who began to rave.

"Or whatever, indeed!!! Our ignorant comrade here obviously doesn't realize the graveness of the situation. How can one who doesn't even know the name of this exhaulted title be expected . . . . "

"On the contrary," Quipted Stuprosus, "My dear Invidia, I am not expected. I told the culb I absolutely could nto make the regular meeting this week. They changed it to tonight, you know,"

*"The pleasures of the flesh can never be experienced by the gods, for virginity does not exist in the heavens." Fra.g.s.

With this genius counter, Invidia was left with next to no argument. This was too apparent.

Order was again resumed in the heavens and the forgotten question re-administered. Stuprosus again began.

"This one individual has neither wit nor will to achieve what is necessary to become whatever we wish him to become, but we must remember – he is a virgin; the only virgin to the grade."

"Let it be given to him, then!" Shouted Larry, who up until now.

"So be it." Became the chant, as everyone agreed.

There soon began an large scale search, which only exposed a large scale, which was used to weigh thoughts and burdens. (Which to some were synonymous.)

Finally, after a few long periods of time, the search was abandoned. Dismayed and distraught, the Gods again assembled to find a solution for devastating problem.

"What shall we do?" Sighed Invidia

"What shall we do, indeed?" Seconded Stuprosus.

"It has already been done." Laughed Odium, who up until now had been satisfied just to smoke his opium and observe.

"It is written that the pleasures of the flesh can never be enjoyed by the gods. Well, I'm enjoying the pleasures of the flesh – at the expense of virginity."

Odium began to puff harder and laugh louder. It wasn't until then that the others noticed the thick, black, greasy smoke issueing from his pipe, accompanied by the nauseating odour of burning flesh.

Of course, they all laughed at this.

THE SILENCE OF MY SOUL

Overwhelmed and empty with lack and superflow,
In the death of silence; the silence of my soul.
Screaming thick and softly to halt my raging fears.
It is love or is it madness? And then my anguish clears.
This foilment of deception – I find it hard to believe.
The answer is the question, "Who has been decieved?"
The great gods have deserted. They've laughed, and played, and
toyed.

My being is devoid.
My being is devoid.

I HAVE NEVER HELD HANDS WITH MYSELF

At the beginning of our relationship I was almost continually inebriated on wine or hashish. This is probably what first brought us together.

The sale of illegal drugs was very acceptable at this time in Turkey. 1901 brought more narcotic sales with it than any previous year. It was not at all unusual to find small stands on every street corner run by small dark Turks, selling dreams in the form of South American cocain, Kif from Morocco, and hemp and heroin from the orient.

It was at one such station I was introduced to this man, who at that time went by the pseudonym Akbar Shinad Khan. He was in reality a semi-wealthy Frenchman named Duponte who had served as a Commander in the Austrian Infantry during the Bengal uprising in '94. Since then, he had found it more profitable to live and grow rich through the sale of souls for his damnable drugs.

I began to work for him when I was 18. He offered me things that no other boy my age could ever dream of having, so, being properly tempted, I proceeded to sell for him.

After a year and a half of watching people give up their families and lives for a six-stone of opium, I was promoted to the Frenchman's number one man. It was at this time we grew quite close. Sometimes we would discuss politics for hours, then continue to chat the night away about our families, and then see the sun up with an exchange of anecdotes. These were good times, for all was right in business and soul.

But soon, that demon of debauchery, heroin, sirened my friend of his health, wealth, and finally his happiness. His addiction came as no surprise, for he had been addicted several times before, but never this bad. I knew his crimes and 72 years had finally caught up with him.

The last day I saw him alive was April 11, 1904. I walked up his walk, but rather than knock as I had always done before, something impelled me to enter unannounced. I did so, and from that moment on the Universe is changed.

What I saw was the beautiful, serene figure of my friend, sitting cross-legged on the floor, creating heaven's symphony son a Sarod. He looked not at me, but pass me, and smiled and a blowing smile which illuminated the room. This was peace.

It was not until that minute that I realized that this man, my friend, was truly Nicholas; the Redeemer.

THE DIABOLICAL DIALOG

"Along about April 1, 1913, we first tried the experiment of an assembly line."
Henry Ford

As if to show the world his originality, Creston scribbled down his childish ideas on the back of the first available piece of paper (which just happened to contain on the other side a letter from a firm in Ohio called La Grand Loan Co., Inc. They claimed the ability of putting $20,000. at the disposal of the recepient, known as "occupant") and hurriedly folded it twice and shoved it into his vest pocket. He had waited so long for this opportunity to disclose his ideas on how the wor ld should be run and by damn, he was going to do so. He had spent the greater part of his college career thinking out these theories (he had actually missed his chance at a scholarship and failed his exams for a Master degree in herbal genetics just because of his late occupation with his precious philosophies the night before the exams.) Also, for the next eight years he lived by the grace of human kindness, that is to say, he mooched off every known relative and friend, and heartily accepted their home, food, and hospitality. He did this not out of dislike for manual labour, but because he just couldn't be bothered by such trivialities as work for money; oh hardly! He possessed the capability of putting forth a social hypothesis that could easily solve all the worlds major problems; hunger, famine, wars, poverty, everything! It had been in his head since he could remember, but could not (until now) be put into words.

"O, hell! Why did I agree to go to that family thing anyway? I should have known I couldn't get away from all those idiotic old people. Now I'm late! I promised the world I would be at the summit of the mountain at exactly 9:00. It's five after. I should have left sooner. Those old bastards would have kept me forever if I had let them."

I believe I see now. They knew I had to deliver my diabolical dialog at 9:00. They knw the whole world would be there to listen and that they would agree with me and thus all the world's problems would be solved. They were going to detain me in hopes of the world going home. They wanted me to be late! They want the earth to destroy itself! Well damn them! Damn them all to hell!! Damn their vile souls to hell forever!!!! . . . . . the note . . . . the paper . . O My God! The PAPER with my speech . . ."

Creston searched frantically through his coat and trousers, but to no avail.

"SWEET CHRIST where is it?! Where's my . . . GOD MY NOTES!!!"

He hysterically reached in his vest pocket for a match so that he might search the floor board of his cab. In his fury and haste, he discontained the small folded paper from his pocket and it fluttered to the floor. As it fell, it caught his eye. He seized it madly and franticaly examined it. A great rush of relief flooded his soul when he discovered what it was. He relaxed as the cab pulled to the foot of the mountain and stopped. He grasped the paper savior in his left hand as he paid the cabby and proceeded to climb the mountain. As he was climbing, he thought:

"Perhaps if I just stand on the mountain and deliver my divine message, the people won't react. Maybe they won't realize the importance of this diabolical dialog, and after hearing it, forget it. They they'll go on in their ignorance until they all die or kill each other. I can't allow this to happen! Something must be done, and it's up to me to do it. I must do something; something to bring attention to my message, so all wars, want, and need will cease."

"But what can I do? Threaten them? No, they won't listen. Frighten them? They'll only laugh. I must do something!!"

Suddenly he noticed his great altitude. He was amost to the summit. What could he do . . .?

"I've got it! The perfect way to bring the full impact of my dialong down onto the people .. . . I'll bring myself. I'.. JUMP!! But can I do it?"

He was now at the summit, and proceeded to take a panoramic view of the situation. From the foot of the mountain to as far as he could see in every direction, to every horizon, was a dense, unyielding sea of humanity. He stood in awe of the moving spectacle, knowing without a doubt that everyone in the world had come. For the first time in his life he was truley frightened.

He looked down at the people, scurrying like so many ants toward him, that they might hear more clearly. His feeling of fear was then exchanged for one of importance, no . . godliness.

For the first time in his life he needed no one. They needed him. He was their salvation. They were lost and he had the map. It was as simple as that.

"I must do it. I have to jump. I couldn't bear to see this mass of populous dissolve back to their own corners, with nothing to remember of this event but bad coffee and a madman on a mountain. That settles it. I read my speech, I walk over to the edge, and I throw myself over and plummet to the rocks below!"

"I never really knew how different, how really unique I am until today . . this minute. I'm not one of those assembly line prototype people. I'm me. I have something to offer; not like art, but something everyone needs and can't live without."

"Aha! You might say these people's real god is some Henry Ford. Everything just alike Some a little newer than others, perhaps. That's all. Well not me, or is it I? Anyway, I'm my own god and soon I'll be everyone else's, too!"

He then looked at his clenched fist and again realized what must be done. He then took the crumpled piece of paper and carefully unfolded it. It was wet with persperation. He then stood straight and again looked around. He cleared his throat. Upon doing this the multitudes fell stone silent. There was not a sound, an ooze, a peck, from anyone in the world.

"Well this is it."

He wanted now so much to run and hide somewhere, anywhere. He wanted to be in the crowd watching. Why? Not to escape but to observe. He wanted to see this great man deliver this astonishing dialog, and then see him plunge into the crowd from a thousand feet and come to rest, graciously and mutilated, on the rocks.

"Oh well, again I'm unique," He thought to himself, "I'll be the only person in the world not to see me!"

He chuckled, but then was again impressed by the importance of the situation. He knew that, truly, the universe was created for this event and this moment. And now it was upon him. He took the paper and started to read.

"Dear occupant."

His voice echoed over every hill, into every valley, across every ocean, into every ear. His pace grew more rapid.

"It is my pleasure to offer you twenty thousand dollars in good, spendable American money, to spend as you see fit. Thousands throughout the country have alread benefited from this easy credit plan, so why don't you! There is no gimmick, no hidden costs; just cold hard cash for you. Take up to thirty six months to repay. Write us today. Sincerely yours, Joseph H. Suesitt, plan manager for La Grand Loan Company, Inc., Lime, Ohio, JHS dash ML."

With that, Creston casually walked to the edge of the cliff and stepped off. He took the 1,107 feet in a little over five seconds, meeting at his journey's end a rather stubborn obstruction of solld granit.

The reactions of the people, however, hardly stopped there. His diabolical dialog was met with mixed sentiments.

Some thought the man quite mad, while others laboured to establish a religion on the principles Creston put forth. It goes without saying that hunger would cease (around the La Grand Loan Co., anyway, due to the advertisement.), but other than that, little was attained.

There are those, however, that wonder if Creston died a martyr, not realizing his mistake, or died a fool, after seeing what he had done.

What ever the answer, there is undoubtably a lesson to be learned. But thinking back how do we know Moses didn't do the same thing?

Religion is a monumental chapter
in the history of human egotism.
William James

POEMS

THE MARTYR'S EPITAPH

INTRO.

I came to know what men call kife
In a hut in Bethlehem.
I came to stop all hate and strife
And was said to be the Lamb
Of God, his Son, his only one
To redeem man from his fate.
To show him to the golden path
That leads to heaven's gate.

When young, I was the master
Of all to whom I spoke.
The wisest man was truly wise
When I'd remove his yoke
Of doubt, of ignorance; desparing
Wait – impatient mind benumb.
Into the night I shed the light
That the Christ had finally come.

When older, yet still tender, I
Retired to the waste
To try and find the answer, but
Was verily charmed and faced
With the likeness of a Satan
Who tempted with power and fame
But I held my place in the tower
Of God's Great and Holy Name!

It came to pass on my return
That I met a man who said
That I was truly the Son of God
But the dove's resting on My head
And John, the Baptiser, took me
To the river, where he deemed
Me Jesus Christ, the Son of God
And immersed me in the stream.

When I arose I shed the clothes
Of a carpender to expand
To the vestitures of Messiah
And take God's word throughout theland.
So did I preach for three long years
About love and peace for all.
And was I not betrayed by fears
Of friends, which meant my fall?

I was taken to a mighty man
Who's power came from Rome.
And second, to a mighty King,
The ruler of my home.
I was flogged and cursed and scourged
Nine and Thirty times
And was believed to be asperged
Of my vile and blaspheme crimes.

My people and my priests were
Though, Much too unassured.
They could not rest, that is, unless
My death could be procured.
So people, see me dying.

The Son of Man you see
In anguish on a cross? God, no!
I laugh and bleed on thee!!!

EPITAPH

I bleed on thee, O Blessed Virgin
Who's womb beset my fall.
I bleed on thee, O loving mother,
Your son's blood shall cover all!
Thou did not know the Holy Ghost, who's love
Thou didst adore.
Thy incubus wooed a child from thee
That's me, O spirit whore!

For aeons have I hung here
My body pained and bruised.
I hunger! I thirst! A fate much worse
Than should befall the King of hte Jews.
My blessed life flows freely from
The wound upon my side.
And bitter oils touch my lips from
Man's full cup, called "Pride".

I bleed on thee, Centurian.
Thy humble words denie
My blood its course into your veins
To raise thee from the sty.
O Mary! Martyred, here I hang;
The Son of Man, I fear
Has failed his task, and now I ask
You shed me not one tear.

I bleed on thee, O pagan priests
Of this and other lands.
And of thy name and Gods and fame
I wash my mangled hands.
My thick, red blood flows heavily
Coursing down the cross,
Upon the earth to cleanse the vermin,
Metaphrise, and bross.

Atop my head a crown doth set;
Of briar, thron, and stem.
And from that crown issues my blood,
My blood is drenching them!!
I think now that it's humor
To watch them scurry 'bout.
They think I'm God! I think I'll nod,
It doesn't hurt so when I'M out.

I wish so that the sun would set;
I can't stand this blistering heat.
I wish, too, that this "son" could set
And take the load off my hands and feet.
I fear so that the end is near
And soon I will be gone.
Before I go I wish I could think
Of someone else to bleed upon.

Ah! I bleed on thee, O Judas;
My friend-my sweet betrayer.
I bleed on thee, thou dies for me,
So die then, if you dare!
I bleed on them, O God.
O God, I bleed on thee!
Some father who forsakes his son!
Why have you forsaken Me?

My blessed life flows freely from
The sorrow in my heart.
My God! Forgive these children!
For it's for them that I depart.
Remember but to eat my flesh
And drink my blood to live;
For in this doth lie the Kingdom:
A gift, to men, I give.

I bleed on thee, O savage world;
My words will never die.
I no longer have any blood to give –
For my dying Body's dry.
As I go I think of all my trials
And pains and cry.
It is finished. Into your hands,
Now all I ask is . . . . . WHY?

A GLORIOUS

Begin by detesting thy faith and messiah:
Realize thy world and possessions as Maya.
Stripping thyself of thy soul and thy seasons;
Ascending beyond the Reason of Reason.
Controling all demons and angels alike;
Rip out thy logic – cast off thy psyche!
Doing thy will 'till exhausted and sore:
Being born as a Babe of the Beast and the Whore.
Falling from Womb as a Glorious Yod;
Arise and be praised, O beautiful God!

AN ODE TO TRUTH
(Dedicated to Mr. Robert Johnson)

I thought; the faithful fetish fell
Amid his world of debacle.
His cross and crown have truly found
A victim in his self-made hell.

A poison smote the wise, betrayed:
How can a dead world be afraid
When all that can be seen is deemed
To be the Truth – perfectly made?

O faith, fling all men to their knees!
And let thinkers drink as Socrates;
Of hemlock. Praise! Be wrought with naught,
For in this is God's appease.

Stay all knowledge! For there is sin
In those that think that gods are men;
And to think at all will be the fall
From grace that means the end.

O people, be content to see
What people should, and try to be
Content with that and crush those flat
That would strive to make you free.

Freedom. Ha! That awful word
That causes pain; in who's heart stirred
The question and reply: "To die?"
"To die! Now back you to the heard!"

Now, then, don't you think it odd
That men should turn away from God,
To seek an answer; inquire-conspire
To reaise their faces up from the sod? (The mire?)

If the Lord had mercy, why would he teach
To look away; to self-beseech
Thyself; to fool the rule of men
Who worship him and do not reach?

This attitude is surely beyond repair,
But thinking men do not despair;
For those who would reather have the
night than the right
Of everyone to share.

And this right is found in everyone;
To throw off the shackles and be as the Sun;
Eternal, unceasing; the center of all. To call
This their birthright, their will to be done.

I thought; and verily I saw
Deceit of the self as the ultimate flaw.
Search in thy soul, thy mind, and you'll find -
"Do what thou wilt shall be the whole of the
Law."

I CHING

by Jonathan Price

This is an American poem, derived from the I Ching. It is an imitation, not a translation. I have used the translations by James Legge, Wilhelm/Baynes, and John Blofeld. Among secondary works I have found most in Diana Farington Hook's The I Ching and You, Khigh Alx Dhiegh's The Eleventh Wing, Richard Wilhelm's The Secret of the Golden Flower, and Helmut Wilhelm's Change: 8 Lectures on the I Ching.

The I Ching is an oracular poem. One approaches it with a specific question, entering it as chance suggests. If you have yarrow sticks, by all means use this most ancient system of consulting the oracle. (See Legge, Baynes/Wilhelm, or Blofeld). If not, toss pennies. But first, get your question straight. Ask one thing or another, but not both at once: avoid either/or questions. Should you go ahead with some project? If you do, what will the result be? What's likely to happen to someone, something, in the future? What's slowing down some project? How can something be done?

Take three coins. Callthe side that indicates the value of the INSCRIBED side; call the other BLANK. Now build a hexagram fromt he bottom, line by line, using this coin table:

BLANK + BLANK + BLANK	——— O ———	old yan line
INSC + INSC + INSC	——— X ———	old yin line
BLANK + BLANK + INSC	———————	young yang line
INSC + INSC + BLANK	——— ———	young yin line

If you get all young lines, you take that hexagram as it stands. If you get some old lines, read them first as if they were young, then, as a further answer to your doubts, look up the second hexagram that can be derived. (Ed. note – X line changes to young yang line, O line changes to young yin line.)

1. ch'ien/the creative

sheer heaven! day & night changing as you grow
your dragon success comes on strong and firm
you are blue air freed in al the directions
effortlessly motioning dreams into real color
you make time itself sublime thru persistence
you are an original soul & great & will always be

2. k'un/the receptive

dark big belly — quietly swelling
yielding within — sublimely spreading
broad as earth — carrying many
open as a pit — hot as a pot
not standing, but — spontaneously becoming
absolutely simple — spawning success

3. chun/difficult beginning

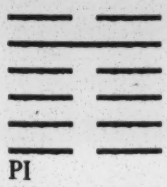
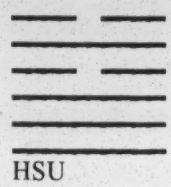
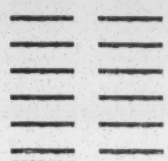
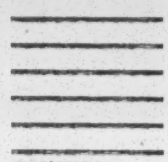
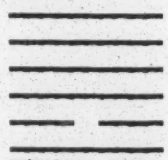
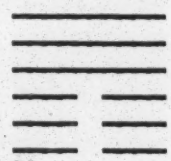
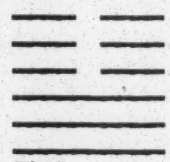
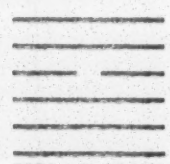
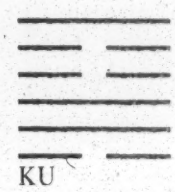
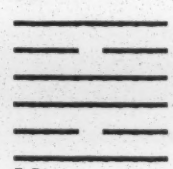
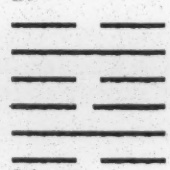
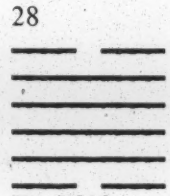
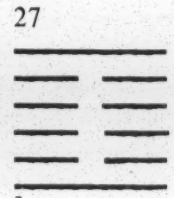
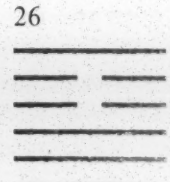
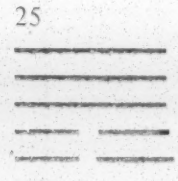
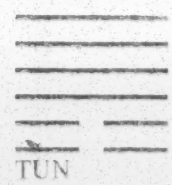
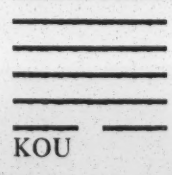
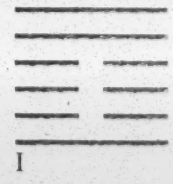
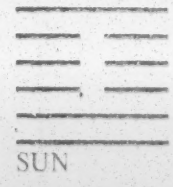
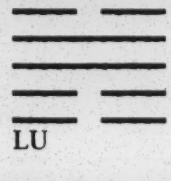
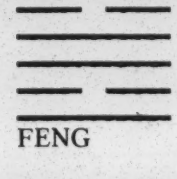
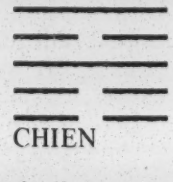
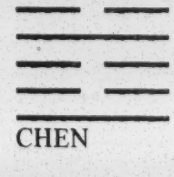
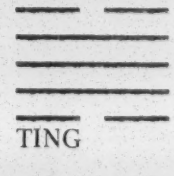
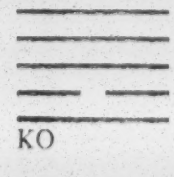
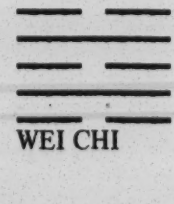
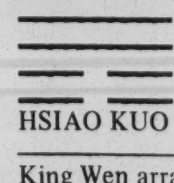
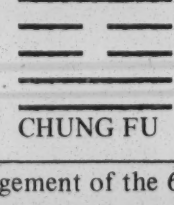
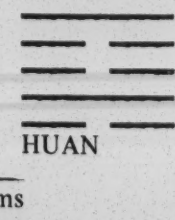
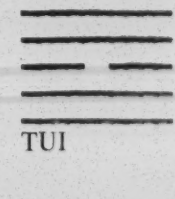
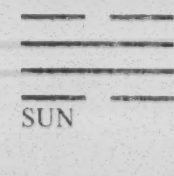
rain clouds — starting chaos
the trip's first storm, dangerous and watery, drenches
hunter & horse — stubbornly huddling
sharing warmth — as rumbling builds
gusts part — winds unite
crash! And the thunderous tension is, ah! released.

4. meng/youthful folly

a young fool stops at the midnight edge of the cliff
naive but calm — cleareyed though still
darkly studying — asking like water
filling in holes — accumulating meaning
as a young spring bubles icily up at the base
succeeding in time — going on gurgling

5. hsu/waiting

danger ahead — best to wait
eat and drink on shore rather than rushing forward
watch clouds — rejoice, relax
the sky is reflected in the motionless ocean
do not venture into this bewildering mirage
if strong you'll soon glide lightly free as air

8  PI	7  SHIH	6  SUNG	5  HSU	4  MENG	3  CHUN	2  K'UN	1  CH'IEN
16  YU	15  CH'IEN	14  TA YU	13  T'UNG JEN	12  PI	11  T'AI	10  LU	9  HSIAO CH'U
24  FU	23  PO	22  PI	21  SHIH HO	20  KUAN	19  LIN	18  KU	17  SUI
32  HENG	31  HSIEN	30  LI	29  K'AN	28  TA KUO	27  I	26  TA CH'U	25  WU WANG
40  HSIEH	39  CHIEN	38  K'UEI	37  CHIA JEN	36  MING I	35  CHIN	34  TA CHUANG	33  TUN
48  CHING	47  K'UN	46  SHENG	45  TS UI	44  KOU	43  KUAI	42  I	41  SUN
56  LU	55  FENG	54  KUEI MEI	53  CHIEN	52  KEN	51  CHEN	50  TING	49  KO
64  WEI CHI	63  CHI CHI	62  HSIAO KUO	61  CHUNG FU	60  CHIEH	59  HUAN	58  TUI	57  SUN

King Wen arrangement of the 64 I Ching hexagrams

6. sung/conflict

I sing conflict, the air cut off, flying from waves as if
the deepest parts of the center of space beckoned us in
bad time for war, as conflict blooms, promising to bring
safe passage if you quit misfortune if not
abysses bellying with hideous change, pleading sincerity
whirlpools of tangled brains crossed-up inpulses

7. shih/the army

we take in men we receive souls
we open our legs we absorb sharp jabs
we march like loose rocks we lie down like earth
we float up like water only as a last recourse
we make people into one deep force, as swollen explosive tide
danger inside obedience outside

8. pi/holding together

drawn by nature massively uniting
like water flowing into water, forming, layer upon
layer shivering squealing of depths
saying join soon delay is unlucky
ask again if you are stubborn
supported by earth sublime & constant

9. hsiao ch'u/taming power of the small

jingling with the manifold bells of the multitudinous people
by playing small the great win
popular will is like wind it soars gently
springing from the fastest creative heaven, the sublime all
the notable numerous many-fingered mass of the most of us
a wandering mist in sky, a small breeze blown to clear blue

10. lu/treading

glowing, hovering, hot, summery and mid-June moist
air floating over a pond in the month to walk
the snake-overstepping time, the wit-growing days,
joyously shaking riffling the lake
warm water from head to toe from top to bottom
sensual bliss outstripping any watery mis-step

11. t'ai/peace

ah, peace the ground
held up by falling down
a universe tugging us down too
burying, buying, building, beginning, regularly
bringing good luck in spring when, ah, grass piled up
lying back, one can imagine the earth suspended in air

12. p'i/standstill

standing still germinating the sky breathes
muttering of sun and moon, zooming in on space
divided by soot, freezing far off from us
voluntarily poor spare earth
openly abundant charmingly flat
enduring as farms stagnant as old dirt

13. t'ung jen/fellowship

I see a group of 13 dancing around a bonfire
the whirl is stirring air in each creating
generating a real ring, out in the open
as the flame that clings flares up in each
licks at eyes jumps brooks
distinguishing each soul, sharing inner heat

14. ta yu/vast possession

clear as a burning sun on a clam morning
billowing light gracefully giving
clinging in a ball, elegant on a vast scale
you move in your sky, creating supreme wealth
possessing immensity, as if you owned nothing
magnanimous, blessing air with quick reays

15. ch'ien/modesty

modesty dirt raises covers the peak
forcing nothing simply progressing
dust surrounds earth adapts
smoothing an old mountaintop to a flat plain
reducing heights firmly succeeding
evenly balanced quietly vast

16. yu/enthusiasm

musical as drums — genial & general
you arouse all — splendid & fast
binding friends together like winds in thunder
as dust shifts — like armies marching
inspired by noise — devoted to moving
even mud responds — jubilant as loam

17. sui/following

crying out — frolicking
following the supreme beat, hard and successful
rolling, whispering, munching and licking bliss, ah,
as thunder — begins stubbornly
booming bass — arousing energy
ecstatically adapting to the change in real weather

18. ku/work on what has been spoiled

rigid, inert, the mound stands still as guilt
stifling strength — reworking rot
succeeding by will — overawing decay
abusing the wind's freedom as it stalls underneath
gently indifferent, then stirs its spirits again
pondering — cleansing

19. lin/approach

hills slope down — success sings
sands spread — as rocks form shore
sustaining broadly — worrying about fall
jumping in spring — as the lake deepens
inexhaustibly becoming greater, sparkling swiftly
as interior light rises, expanding, approaching

20. kuan/contemplation

washed clean, wind over earth masses, observing,
watched, about to offer its transforming breezes
near & far — up and down
clear as spirit — contemplating
instructing — the earth
lying open — wavy as grass

21. shih ho/biting through

lightning bites through piled-up clotted clouds
clear, severe — sudden as death
bright as teeth — sparking the gap
exploding bark & flesh, consuming excited air
rumbling threats — blasting hay
as thunder chews up a landscape of punishment

22. pi/grace

grace outweighs understing, constantly
calm & vast — keeping still
beautiful inform — warm as rock
as slow fire rises volcanically from within
illuminating depths — pure as art
startling pebbles, yielding, succeeding simply

23. po/splitting apart

lights fall! Useless to flee! the house is breaking
splitting apart — landslides start
bed bursting — earthquakes erupt
dividing supports — undermining the proud
disaster begins — shaking people up
threatening sleep — forcing generosity

24. fu/return

coming back — reborn in snow
earth spins sunward — resting blameless
travelling smoothly — transforming decay
as thunder leaps — in seeds to & fro
arousing roots — opening the old
as light successfully begins to return from below

25. wu wang/innocence

unaware of purpose and unshadowed by thought,
instinctively sure, you're heaven when yourself,
so innocent the unexpected seems a very miracle
your nature begins — shaking mountains
accelerating wind — scattering thunder
universally raising spirits, succeeding with gusto

26. ta ch'u/taming power of the great

still like the mountain a spaded-up lump, the king
sits hard & heavy presses down
silencing whatever binding together
as voices trapped in the cavern are tamed, windless,
holding breath back from floating to other air, encaved,
creating by eating out, imagining, being hidden treasure

27. i/the corners of the mouth

thunder under the mountain's big bald nose
grin, corners open wide, mouth
ponder getting food chew with care
kindly drink good luck roars
moving tranquilly enjoying character
taste what you fill your mouth with, you belcher

28. ta kuo/preponderance of the great

success floods in great & heavy
I see the lake rising up over most treetops
a good time to have somwhere to sail off to!
wind spreads silvery light across surfaces
unconcerned, alone unbaffled, predominating
strong at core gently penetrating

29. k'an/the abysmal

abysses redouble depth reverberates
water spreads easily into undersea ravines
unshrinking risking repeatedly
reaching its goal dangerous as waves
as light springs from the wet heart of darkness
regularly teaching thoroughness at sea

30. li/fire

fire takes on the form of what it burns
stubborn, alive clinging tight
light brightens from the body, winks
re-chews, consumes, regurgitates flame
milk-white ash & sun-flare
gracefully depending onair for success

31. hsien/wooing

chattering joy gay as a lake
her yielding waves press down generally
wedding earth wetly, riding good fortune
his stubborn magnetic mound lifts her up
free & calm open to touch
unconsciously strong still stimulating

32. heng/duration

light thunder rolling air
firm success blessed breathing
seasons mix, uniting as an enduring condition
wind gently sifts through, unresting, for standstill
means falling, rising, to maintain her self whole
unalterable persevering unseen

33. tun/retreat

the sky seems high and very far away as light
retreats, ray by ray withdrawing, pulling
back full of strength, successful & on time
while mountains grumble and hesitate below
at standstill small, stubborn,
facing danger echoing silence

34. ta chuang/the power of the great

strong in act right on time
flashing rain cracking rooves
thunder rises, electric with gigantic power
not forcing air, obeying the seasons' change,
executing judgment, overcoming soft breeziness,
harmonizing earth & sky, creating lightning

35. chin/progress

fire progresses at dawn rapidly spreading
clear & easy advancing
emerging like raw sun from smokey mists
weak dust rises purified as soot
like a heroine cloudy, settling
earth lies calm simply continuing

36. ming i/darkening of the light

night soil dark earth
sitting heavy multitudinous
a great mass squatting like gravel
as the lava within persists, like a sunken sun
cautious reserved
outshining cold, dirt & injury, storing light

37. chia jen/the family

fathering & feeding, a strong wind starts
wedding breezes of the same family together
drawing back surging on
as the feminine fire perseveres, clear,
substantial enduring
love stirs, its powerful words familiar

38. k'uei/opposition

waves scatter sunlight, bouncing it back
leaving water unboiled a tea not made
the reverse of revolution: flames flying up
as arrows flash plummeting
opposing each other, yet rushed together
each alone, they strike only small targets

39. chien/obstruction

danger can't last
like water dammed up on a high mountain
turn your eye oceanic inside
see a great soul, abiding like old trees
keep still in retreat
unswerving luck grows

40. hsieh/deliverance

storms break up opening spring
stimulating seeds washing pods
as thunder sweeps the moving air clean
sinking scum forgiving ice
driving fear into the ocean, off southwest,
absorbing ah! deliverance!

41. sun/decrease

the peaceful mountain is dieted hard, decreasing
its roughness calmed stubborn, strong
undertaking stillness as streams bloom
quieting down supremely lucky
water flows out of hte shrinking lake, honestly
restrained, yielding sacrifice in simple forms

42. i/increase

wind over thunder gently increases movement
ruling by serving, strengthening by combining
intermixing penetrating
growing full crossing water
kicking the bad rousing the good
stirring the depths, shocking excited bamboo

43. kuai/resolution

cops a lake! blooming in sky,
breakthrough! you are resolved. Do so.
remember you are waves & break easy! no guns.
build up a pool of air so free of passion
reason itself lights up, strong, friendly,
energetically sunning the world, creating

44. kou/coming to meet

from far above, freely climaxing summer
above the first chill of the dark that rises
coming to meet, sun reaches the halfway mark,
wind goes everywhere, now, spinning the globe,
as a weak woman, as if innocent, surrenders
seeming inferior gobbling strength

45. ts' ui/massing

gathering together massing around
a lake forms a sacred focus for the open ground
as the king unites the people in old sacrifices
collected within stubborn as stone
offering great acts sharpening swords
creating success against the unexpected

46. sheng/pushing upward

unpausing tree — supremely lucky
like a great soul — as earth parts
growing higher — rising straight
willfully pushing up, stems glimpse sunlight
trunk bursting ground, sans haste or rest
small sprouts — heaving up

47. k'un/oppression

dark reflections — hemmed in
I see a lake leaking out at the bottom
like words not believed, or exhaustion
following its will — firm, central
water fills up the depths, slowly resurging
true to itself — finally succeeding

48. ching/the well

perilously deep — still working
the well's influence spreads throughout town
level & clear — not up, not down
as the bucket hits the surface, reaching past
bad luck – short rope or burst keg – lifting
shared water — basic as bubbles

49. ko/revolution

flame in water — shouts on shore
when there seems nothing else to be done
the people rise up like fire, revolt succeeds
managed & made clear by hot conscious leaders
firm & correct — exquisitely timed
bright change ripples up overcoming decay

50. ting/cauldron

metal in the middle of fire & air & wood
what's this? — steam and smell –
I see a cauldron – supreme good fortune –
a witches' brew alive with heat, see –
air climbs up to fire as the pot balances
now on one foot — now on another

51. chen/thunder

as thunder redoubles — shock begins anew
success springs up — loud & laughing
the weak drop their spoons, lose their spirits
murk glows — bamboo whistles
energy's aroused — terror threatens
lightning bursts from earth, cracking into air

52. ken/mountain

peace at the top, backbone a mountainous void
jaws still — the rest arrested
ego gone — heart lulled
without forcing the hips to stand too rigid
calves calm — unclutching the legs
toes quiet — behold: two foothills

53. chien/development

still gradually progressing, entering the clouds
as the gentle wind penetrates the highest woods
you smell joy — flowing up like air
gobbling good fortune, overcoming the lone plateau
tranquil not hasty — rising past cliffs
you wild goose — flying to marriage

54. kuei mei/the marrying maiden

he arouses, ah — she then rejoices
quick-growing thunder — & booming takes him
she seems his unspontaneous mistress not his main love
misfortunes grin — each act evil
each happening goes awry, her perfected image marred
bad news: her waters sedging into a resilient swamp

55. feng/abundance

masterful matches — flame in movement
calm within — acting energetically
rejoice like sun, make midday, shine, bonfires,
roused by love, the king wins a great harvest
blessed be — people cry out
abundance, giving full light, playing full soul

56. lu/the wanderer

the wanderer leaves sparks in the forest, starts
ash & light forest fire
stuns nature with wing-blown torment, but survives
pressing on he finds a smokey mountain and hides
stubbornly small rock harder than details
isolated from inn clearer than lawsuits

57. sun/the gentle

wood winds flute dissolving dark principles
light gently wafts in under clear skies
leaves talk air penetrates
so like the wind advancing & lulling become
great by playing small, spreading your
wordy wonderings around our trees

58. tui/joyous lake

parting the mist our rowing resounds
ripples running away, chatting, laughing, eating
we murmur our real joy, not idling or eddying
sharing by showing reflecting the whole
looking back pleased by the sharp cut of our keel
spreading success like our wake, this lake's magic

59. huan/dispersion

like a king gliding to his temple across water
vapors blow away, pressured by dissolving wind
dispersion of mist continuing steam
dissolving itself unifying the surface
the deeps of abyss, awed, lose their painful selves
forging profundity fleeing colder pasts

60. chieh/limitation

bubbles bursting foam frothing
waves of deep water spill up from rock barriers
clouds unload streams penetrate
the lake grows successfully restrained
circulating, it breathes, caressing its shore
bliss bottoms out the whole, bringing it together

61. chung fu/inner truth

gentle as invisibility wandering the lake
wind broods over you like a hen over an egg
lovingly loose light and empty
look! ripples! the surface wrinkles
chattering at the edge, calm as truth within
obeying this unseen impulse, ripening to life

62. hsiao kuo/preponderance of the small

now being slow arouse air warily
act on small hay revere plain bamboo
yellowish thunder groams on the ridge – best to keep down
persist thriftily, recall small things naturally predominate
remaining below be stubborn, mountain
gigantic good luck still, forcing nothing

63. chi chi/after completion

ice cracking oceans overflowing
having completed the natural tides, unremitting
tensing at flame boiling like tea
volcanoes at sea throw up fiery archipelagoes
lighting the aftermath hissing caution
successfully growing small chaotic islands

64. wei chi/before completion

the fox darts like flame across the frozen lake
clinging fire his tail a wand
nearing the center, ears up, warily following
the crack & ping the shifty puddles
usually wins, after stubborn care & trots, skipping
over icy abyss to water's edge

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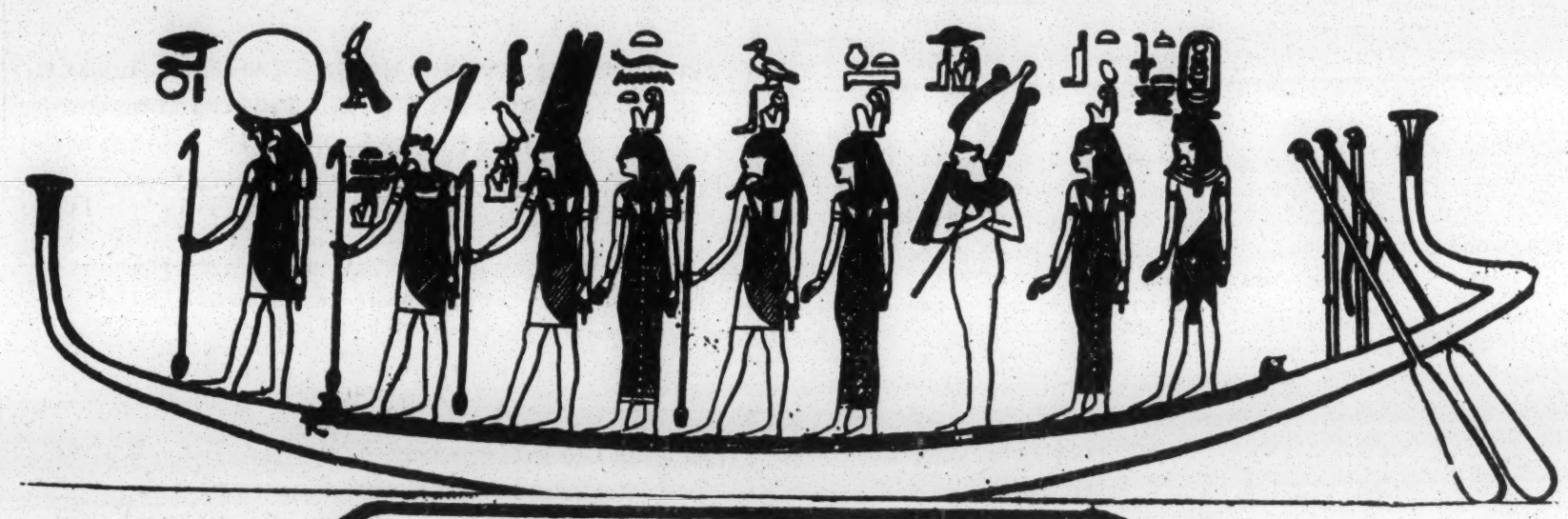
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ESBAT





INTRODUCTION

The purpose of this article is to introduce yet another theurgic approach to the Egyptian complex. Sexual rites, it is rather common knowledge, are a universal religious phenomena. They exist in the *tikkun shekinah* of the Hebrew Qabbalah, in the notorious Tantras of the Hindus, Buddhists, and Jainas, in the Tao of the Chinese, in the late lamented Stratiotici sect of the Gnostics and of course in the so-called Sufi rites from which the Golden Dawn borrowed. These are but a few of the better known ones, countless others exist too numerous to mention. There are also many parallels and correspondences to be found between the religion of ancient Egypt and religions containing Tantrik sects (this will become readily apparent as we proceed). It should not be too difficult therefore to adapt – or perhaps restore – the practice of sexual rites to the special context of Egyptian religion.

It must be remembered that the prime aim of any religious system should be too provide a means to enlightenment. The Tantras were, according to their internal evidence, written specifically for the Kali Yuga, a time when humanity would be more interested in sex, drugs and material gain than in spiritual matters. This clearly makes them wholely relevant today and of practical importance to any system offering religious enlightenment. The religion of ancient Egypt offers an ideal soil for the transplanting of the already ubiquitous sexual rites. Egypt was philosophically flexible in that it contained several cosmogenies working harmoniously and by virtue of the fact that its symbols were never *defined*, but rather *interpreted*. Multifarious as it was in its approach, one more avenue to enlightenment introduced to the Egyptian religion can only exist in benevolent symbiosis within it.

To facilitate our purposes let us briefly outline the form which this article will take. Firstly, the premise upon which the rites were based will be briefly examined. Secondly, the ritual itself will be looked at. Finally, we will attempt to illustrate the ease with which sexual rituals can permeate Egyptian dogmata without imposing change in outlook or symbology.



The deceased identified with the djed of Osiris. He is guarded by Anubis and Horus. Figure 1

Central to the validity of any religious ritual is the doctrine of the subtle body. For if man is only a physical being his actions can have only physical significance. The well known Hermetic adage, "as above, so below," bears witness to this truism. The Egyptians of course had an elaborate system by which they tried in all the non-physical aspects of the human being to the physical. They divided the human form into nine elements ranging from the *khat,* which was the physical body itself, to the *ren,* which was the name. For the sake of simplicity we shall concern ourselves only with these aspects that serve to illustrate correspondances with other systems.

According to Tantra shastra the points at which the subtle or non-physical body extended into the physical body can be plotted along an axis running through the *spine.* The spine then becomes a nexus of the physical and the non physical. Significantly, the *djed* symbol or spine of Osiris is most prominently evident in the funerary texts, that is in texts dealing with the realm of the subtle body. In many instances the mummy of the deceased takes the very form of the *djed* (see figure 1). The Heat of Isis or fire of life is said to reside in the *djed,* just as the Inner Fire of the yogin is said to energize the spine. It is not our intent here to provide an argument for the common origin of the two symbols but merely to suggest a possible means by which the symbols may be utilized in amalgamating the two systems.

This spinal axis, or Mountain of Meru as it is called, is supposed by Tantrikas to be the path by which conciousness has decended into the physical realm. Ascent through this path is hence a reversal of the process, a means of lifting consciousness back into the spiritual realm. As the central and autonomic nervous systems are structured in a manner such yhat concious commands (I move my hand) and unconscious commands (I digest my food) move from the brain *outward* only, the reversal of the flow of neural signals is – to say the least – rather a difficult thing. The feat of making conscious signals flow backwards into the brain is accomplished by first awakening consciousness in lower nerve bundles, or what Easterners describe as awakening the spiritual centers.

That nerve tissue is capable of repositing consciousness outside of the brain may at first sound far-fetched. It must be remembered first of all that the brain itself is but a large bundle of nerves. Creatures smaller than ants, and with the barest essentials of brain tissue (less tissue in fact than it takes to wriggle your toes) are capable of complex sensory and organizational functions.

In the 17th century, chemical pioneer Johannis von Helmôt (who was first to differentiate between air and other gasses) while experimenting with herb chemicals reported the following curious phenomenon: "Immediately my head seemed tied tightly with a string, and soon after there happened to me a singular circumstance such as I had never before experienced. I observed with astonishment that I no longer felt and thought with the head, but with the region of the stomach, as if consciousness had now taken up its seat in the stomach. Terrified by this unusual phenomenon, I asked myself and inquired into myself carefully; but I only became the more convinced that my power of perception was become greater and more comprehensive. This intellectual clearness was associated with great pleasure. I did not sleep, or did I dream; I was perfectly sober; and my health was perfect. I had occasionally had ecstasies, but these had nothing in common with this condition of the stomach, in which it thought and felt, and almost excluded all cooperation of the head. In the meantime my friends were troubled with the fear that I might go mad. But my faith in God, and my submission to His will, soon dissipated this fear. The state continued for two hours, after which I had some dizziness."

Clearly, von Helmot seems to have awakened consciousness temporarily in the solar plexis, a large nerve bundle in "the reagion of the stomach." The solar plexis is coincidentally the site of the Manipura Chakra, one of the spiritual centers of the subtle body.

Rather than the cumbersome affair of first awakening consciousness in a lower center then withdrawing it from the body, the ancient Egyptians seemed to have opted out for a different method. They accomplished their aim with the Temple Sleep, a process which may be identified by modern psycology with sensory deprivation. By shutting off all input of sensory data the mind was able to float free of its narrow three-dimensional focus. At Maimonides Hospital in Brooklyn, at the Division of Parapsychology and Psychophysics laboratory, for the past fifteen years sensory deprivation experiments have been carried out in connection with improving telepathic receptivity. The general feeling is that the mind is capable of accomplishing a great deal more when unhampered by sensory input from the body. That the mind is capable of greater accomplishments when free from bodily restrictions is also the underlying theory of belief in the afterlife.

The Temple Sleep was a difficult and often dangerous affair. Other methods have since been developed, less dangerous but perhaps also less effective.

The amount of concentration necessary to convert sensory activity into conscious neural activity is so immense as to make it virtually impossible for it to occur by accident (as in von Helmont's case) or under ordinary circumstances. This is merely one of many fortunate sets of circumstances arranged by Nature (or the *neters*) that prevents utter chaos from ensuing. Consciousness in the three-dimensional world is an orderly and restricted affair, that enables us to focus with enough intensity to identify ourselves as individuals, unique and separate from other things in the world and from each other. It is this very 'illusion' of uniqueness and separateness, the *maya* as the Hindus call it, that is the aim of initatory rites to dispel.

Under special circumstances the human psyche is capable of such efforts of concentration as are required to break through the barrier that holds consciousness firmly to the material world. A sort of 'psychic blocking-out' takes place during the performance of the sex act. The mind completely shuts itself off from all outside interference and immerses itself in the ecstasy of the physical act.

Exploiting these very natural set of circumstances for a more spiritual end the sexual rite was developed. Anthropologists have, with characteristic lack of imagination, proceeded on the mistaken assumption that *all* sexual rites are performed as a form of sympathetic magic to ensure the fertility of the soil and success of the crops in the coming season. This certainly may be the case in some agrarian cultures, but the thesis cannot be applied to every sex rite. With a naive dedication to functionalism they have underestimated the level of sophistication of 'primitive' cultures.

ATTITUDE

When does the sexual act cease to be purely a physical act and become an act of transcendant worship; It would be most useful here to introduce the Jewish concept of *kavvanah*. The word *kavvanah* litterally translated means "intention". It is used in both Talmudic and Qabbalistic literature in connection witht he process of imbuing words and action with a special significance. The act of carrying out the commandments of the Bible then take on a meaning of more than just pious reverence, they become a ritual all of their own. With *kavvanah,* mystical intention, the words of a prayer are not merely spoken, they become a meditational exercise.

Kavvanah is a concept which is almost directly inferred from the adage, as above, so below. The performance of any act is considered only physical, but through *kavvanah* becomes reflected in the spiritual realm. As the seventeenth century Qabbalistic Rabbi Isaac Luria puts it, " . . . if anyone performs the sacred action (ritual) without the right intention (kavvanah), it is like a body without a soul." *Kavvanah* then is the soul of a ritual, it gives meaning to whatever is being performed. Without intention all actions are mechanical.

It is this basic concept that sets apart a temple from an ordinary building. A temple has a soul of its own, it is the place where a particular *neter* resides. In the very building of a temple particular care is taken with its measurements, its location and its design. The human body then should be considered the temple in which the soul resides.

The sexual rites of Qabbalah are no more than an enactment of the legend of Shekkinah. Shekkinah is a female aspect of God (in some places she is identified with the nation of Isreal). Shekkinah is symbolic of the soul of man, and according to the legend, is in exile. The tikkun shekinnah, or rite of Shekkinah reunites God with his bride and is symbolic at once with the idea of the redemption of the soul and the return from exile of the children of Isreal. The division of the deity into its male and female aspects is also implicit in the idea of the exile of the Shekkinah, and their reunion is of great and profound metaphysical importance to the Jews.

The hieros gamos or mystical marriage is the reumion of the two sefiroths of the Tree of Life symbolic of the male and female aspects of God, *tifareth* and *malkhuth.* In the *tikkun ha-nefesh,* or rite of the soul that immediately precedes the sexual rite, the practicioner concentrates on uniting the *Shekkinah* with God within his own body, so that his body becomes "the chariot for the Shekkinah." His (or her) body becomes, then, a mere physical reflection of actions taking place in a different realm.

In Tantra much the same takes place before the actual *maithuna* or union. The *nyassas* are performed, in which parts of the body are consecrated to particular deities. The Tantrika touches various limbs, the forhead and face in a manner much resembling the sign of the cross performed by Catholics. Creation, according to Tantra shastra, was brought about when the original deity was divided into its male and female aspects. The sexual longing that men and women have for each other is in actuality a longing to return to the original oness. In the sexual rite, this reunion is symbolically performed. The couple hence do not think of each other as merely two people about to have intercourse, but as male and female aspects of a deity about to reunite. The real action takes place on a cosmic level, the physical intercourse taking place is but a reflection of it.

Having briefly outlined the basis for the ritual, we shall now turn our attention to the actual ritual itself, as performed by Hindu Tantrikas.

PANCHATATTVA

The ritual is performed between 7pm and midnight (in Qabbalah it is performed precisely at midnight), on the fifth day after the cessation of the sakti's menses.

On the morning the ritual is to be performed, the Tantrika begins the day with *pratahkrtya,* or morning observances. As this practice is purely Hindu in essence it shall not be discussed in detail. Morning observances are common enough in the Egyptian religion and these may be substituted in place. It should be stated however that if prayers are addressed to particular deities, these deities should be in some way related to the ones the practitioner will identify with during the ceremony (more on this point later).

The place where the ritual is to be performed is identified with Kamarupa, one of the main centers of tantrik worship. A note of explanation is here necessary. Magic may be understood as a process by which one steps out of the everyday material universe and into a parallel world (cf *kavvanah*). As the Cartesian co-ordinates are no longer valid they must be replaced with others more relevant. The procedure of 'centering' has therefore been instituted as a prerequisite to any occult ritual. Israel Regardie speaks of the Pentagram Banishing Ritual wherein the four cardinal points are addressed with the sign of the pentagram. To relate the ritual to the special context of Egyptian religion, the four sons of Horus which support the corners of heaven may be addressed instead. Egyptian temples were all identified with the prieval mound and it was thought that the numerous places claiming to be the burial place of Osiris were in fact places were pieces of his dimembered body fell. The *pithas,* or centers of worship of Tantrikas are likewise identified as places where Sati's dismembered body has fallen, and thus places like Kamarupa are regarded as sacred. As part of the process for centering in an Egyptian sex ritual, the place where the ceremony takes place may be identified either with the primeval mound or one of the sites where pieces of Osiris' body fell. Thus an assimilation is easily accomplished without disturbing elements of worship.

The place of worship thus dedicated, we may proceed to the type of mat being used. According to Agehananda Bharati, the *Ganharva Tantra* has this to say about it: ". . . when a seat of black antelope skin is used, it gives *mukti* (liberation); a tiger skin gives both *mukti* and wealth to the *sadhaka* (worshipper); for the fulfilment of the mind's desires a woollen *asana* (mat) is the best; and particularly an *asana* of red wool yields one's heart's wishes . . . the *asana* should not be longer than two cubits, not wider than one cubit and a half, and three fingers high. A married man should not use a black antelope skin . . ."

In some places it is advised that the *sadhaka* sit on the mat in the lotus position, still others suggest whatever position the *sadhaka* finds most comfortable. The room should be dimly lit, and a lamp producing violet light is preferred. The lap should be placed so that its rays fall on the muladhara region (coccyx) of the female participant (sakti).

Next, there is *vijaya-grahana,* or the taking of vijaya. Vijaya is hemp which has been mixed with sugar and molasses and kneaded into balls. The Tantrika sanctifies it with mantra and offers it to his (or her) chosen deity. The bowl is brought up to touch the forehead, mantra is recited, then the heart is touched three times and the balls are consumed. Of course, hemp can also be smoked as is commonly done in the West, but this is not a tantrik practice.

Then the bowls containing the ritual food are brought into the room. Teh *Panchatattva* or Five True Things are: fish (matsya), meat (mamsa), wine (madya), grain (mudra), and coition (maithuna). The bowls contain four of the ritual elements. There are also additional bowls containing clarified butter, honey, and a most important bowl containg five different flowers over which lustral water is sprinkled while mantra are recited. A mandala is drawn with rice powder, consisting of two interlacing triangles. The sadhaka then worships a six-limbed Goddess at each corner and the four *pithas* are invoked. The interlacing triangles represent the male and female aspects of the deity.

The chakra, or circle is then formed. This consists of the twelve participants, six couples, and a guru that stands in the center. It is significant that the recurring number of thirteen people is seen in other religions. In wicca ceremonies that are performed in the nude a circle of twelve people and a high priest in the middle is also formed. In Qabbalah we again find this following quotaiton, in a hymn Isaac Luria wrote to be sung at the sabbath meal of the *tikkun-Shekkinah,*

"Let the Shekkinah be surrounded
by six Sabbath loaves
connected on every side
with the Hevenly Sanctuary"

Given that there are two sides or ends to a loaf, that makes twelve plus the Shekkinah that is surrounded. *Tilahas,* or signs resembling crescent moons are then made on the forehead with sandle paste. The sign of the crescent moon on the forehead is also quite a familiar sight to members of the wicca religion. The sakti always sits to the *left* of the sadhaka, this again is quite probably a strictly Hindu tradition as Tantra is considered a "left-handed" practice by orthodox Hindus.

Pranayama is then practiced, this is breath control which follows a prescribed cycle, along with inner chanting. The bowls are then consecrated with specific mudras (hand gestures) and mantras. With the index finger of his right hand he touches the wine vessel and exclaims, "Phat!"

A note of explanation is here in order concerning both the act of consecration of wine, victuals, etc., and the *chakra* itself. As stated at the beginning, the preferred time for the performance of the sex rite is on the fifth day of the post-menses. Obviously it would be a remarkable coincidence to find six women all intending to participate in a chakra and as well who happen to have periods that coincide to the very day. Bharati tells us that at the one chakra that he was allowed to witness the guru stated that the manuals on Tantra state one thing, while in practice quite another often takes place. However this is not a sufficient explanation as it does not clarify how the writers of the manuals make the oversight in the first place. The answer is quite simply that it was not an oversight at all. Tantra is a cult wherein the great Mother Goddess prefigures. Religions of the Mother Goddess are basically *lunar* religions, that is, they developed around the worship of the moon. A few years ago, an American Air Force scientist by the name of E.M. Dewan was able to regularize the menstrual cycle of twenty women by having them leave their bedroom light on all night long for three nights, commencing on the fourteenth night of their cycle. The premis was of course that the bedroom light replaces the moon light indoors as a stabilizing agent. Another explanation for the anomaly is that sex rites are not always carried out at a *chakra.* They are just as often if not actually more often carried out in private.

The act of consecrating the wine, grain, fish and meat as in the case of the hemp, is not as a Westerner might at first suppose an act analogeous to saying "grace" before a meal. The sadhaka is not thanking any gods for what is about to be ingested. The sadhaka is not – at least in theory – ingesting anything at all. What we have here is yet another example of *kavvanah.* It is the particular deity the victuals are being consecrated to that actually takes them in. The sadhaka and his sakti are merely a physical reflection of what is taking place in the other realm.

The order in which the five m's, or five true things, are taken is purely an arbitrary thing. There is no correspondance here between the Hindu method, the traditon as practiced according to Qabbalah, or the Sufi method. For the Hindus this is the procedure generally followed:

1. Wine, mantra.
2. Meat, wine.
3. Fish, mantra, wine.
4. Grain, wine.
5. Meat, fish, grain, wine.

It should be emphasized, though, that justice is not given here to the ceremony. It is all carried out slowly, with great deliberation and dignity. The actions of the sadhaka and his sakti are but a shadow of what the gods are enacting at the time, and this is always borne in mind. The pieces of meat and fish are cut, before the ceremony, into triangular shapes, a shape symbolic of the *yoni,* or female principle.

What follows next may not seem conducive to a sexual ritual. The sakti disrobes, and is bathed and anointed. A bath however, depending upon how it is carried out, can be quite stimulating.

As part of tantrik training involves a development of the imagination to a high degree, the next step is one which only initiates can carry out with any degree of success, yet it is one upon which the entire validity of the ceremony hinges.

The sakti and the sadhaka both *visualize* each other as the male and female deities. This step is deceptively simple until it is actually attempted. There are various meditational exercises which are carried out for months that are intended to make this moment successful. There are staring exercises, *trataka* which build up the eye muscles and force the mind to concentrate on one thing and one thing only for a long period of time. There is *antar trataka,* or inner staring which are intended to build up focusing powers to aid in visualizations.

With the index finger and middle finger of the right hand joined, the sadhaka touches the heart area, the crown of the head, the eyelids, the forehead between the eyes, hallow of the throat, the ear lobes, breasts, upper arms, navel, thighs, knees, feet and genital area of his sakti. A mantra is recited as this is done. This is called *nyasas,* and several

types of *nyasas,* using different areas of the body and different corresponding mantras have been cited by Sir John Woodroffe in his books on Tantra. The underlying idea is that different parts of the body are under the influence of various deities. Here again, various Egyptian deities which correspond properly may be substituted.

It is at this point that, the participants still quite vividly visualizing each other as deities, the intercourse is performed. Again, it can only be performed successfully by a trained initiate.

The sex rite proper is not performed in the manner that ordinary coition is performed. To begin with, the couples do not move. The sakti having done her exercises is by this time able to control the muscles of her vagina and vulva to the extent that she can now contract and relax them at will. The actual postures for the sex act are not always the same, but the sakti is most frequently shown in statuary and illustrated manuals astride on top of the sadhaka.

Altogether though the actual time of coition is about an hour, and it is suggested that a comfortable posture be found to enable the two participants to hold for this length of time. Tantrik maithuna is anything but the hasty affair commonly practiced in the West. The discipline is a strenuous one and the year long preparation that usually precedes the first successful attempt is not without good cause. One should not be discouraged by early failures in the endeavor, for though the process seems at times complex because of its visualisations, a faculty is all the while being developed that becomes a permanent and eventually automatic one. Even though one does not realize it, one is continually evolving as the exercises are performed.



THE MAGICKAL CHILD

Many books have appeared in recent years on the subject of sex magick that have given rise to a curious fallacy; namely that the male practicioner does not achieve orgasm. There could be nothing further from the truth. In certain Buddhist sects it is true that the male does not emit the sperm, but orgasm is still achieved. Many Buddhist sects have learned a method by which the male not only ejaculates, but uses the member to suck the sperm back inside the penis (like a vacuum cleaner). Most Hindu sects allow emission, but only after the mental process that gives the ritual its efficacy is completed.

Orgasm plays an important part in the ritual, for a peculiar thing occurs at the point of orgasm. Orgasm is a completely non-verbal experience, that is to say, at the point of orgasm the constant "inner monologue" of thought ceases completely. If one is attempting to break consciousness from the physical realm, the point of orgasm is the ideal moment.

Many Tantrikas attempt to envision the sanskrit symbol for OM, , at this point. In an Egyptian ceremony, the symbol for eternity, , may be substituted in its stead. If this is done, we will have yet accomplished another correspondance. The symbol is closely associated with the opening of the third eye, which is situated above the brows between the two eyes. In Egyptian symbology the following is frequently to be found: .
The symbol is very evidently shown where the third eye might be expected to be found. *Japa,* or constant inner chanting of a mantra is often performed during maithuna. All the matras associated with the ceremony have been purposely omitted as they would be useless to a Western practitioner. Most books have overlooked this fact and concerned themselves over the fact that they are publishing 'secret' formulas. The series of Hindi syllables, as well as sanskrit and Tibeten syllables are little more than nonesensical jibberish to a Westerner. All that is written on the power of vibration that each mantra carries is also little more than occult hot air. The mantras may work quite effectively for an Indian, but only because an Indian understands the syllables and how they were constructed.

To illustrate this point, let us take the Chaldees words of power, Abbada Ke Dabra. Literally translated from the Chaldees, they mean "disappear with the word," and were used by physicians of ancient times in the form shown below to cure diseases.

ABRACADABRA
ABRACADAB
ABRACADA
ABRACAD
ABRACA
ABRAC
ABRA
ABR
AB
A

If used as a chant, the words helped a person to effect a psychosomatic process to bring about a cure, and also the form in which they were written aided in the *visualisation* of something actually vanishing. The words eventually became associated with the act of making things vanish and from there went on to lose all meaning altogether. When the words became the nonesensical "Abracadabra," used by stage magicians, they no longer had any effect. It is the *meaning* that brings about an effect, and nothing more.

The whole point of mantra is basically psycological. In moments of intense emotional stages, when consciousness is on the edge of a non-verbal experience, the mantra, a sort of mental short-hand, is introduced. A non-verbal stream of consciousness, that is, a string of *meanings*, runs through the participants mind, and unites the subconscious with the spiritual realm. As an example, one of the most important mantras, often recited during maithuna: SO HAM, HAM SO, litterally means I am He, He I am. SA HAM, HAM SA, litterally means I am She, She I am. The 'He' and 'She' referred to in the mantra are the male and female principles in the universe, Siva and Sakti.

The most important aspect of mantra is the *rhythm,* for it is through the hypnotic rhythm that one becomes lost in its *meaning.* The subconscious becomes more and more united with the deity, and at the point of orgasm the union is an ecstatic one.

The idea of identifying with the deity is one of the most important (if not *the* most important) in the ritual. Israel Regardie has this to say on it:

"One of the most potent adjuncts to invocation, and an essential to all successful magickal work, is the astral assumption of the form or mask by which a God has come to be known conventionally and pictorially portrayed."

In the tantrik ceremony, the visualisation of the partner as well as oneself as the two deities gives the ritual its efficacy. If the subconscious may be thought of as containing archetypes, as Jung believed, then the assumption of a god-form may be thought of as an awakening process. One awakens the character traits of a superhuman identity that lays dor-

mant in the subconscious. In Western Magick this is known as the creation of the Magickal Child. Concentrating on Thoth, for example, will in time, if the effort is strong enough and energized through the ecstatic state of the sexual ruitual, make one like Thoth: artistic, extremely literate, etc. Thoth may be said to reside in one's soul.

This is undoubtedly the basis for all black magic. For example, invoking the evil spirits associated with Saturn will give one the powers of destruction. This is also the reason that black magic is so dangerous and self-destructive. For in having an infernal spirit residing in one's soul one invites self-destruction through possession. Utilizing, however, the sexual ritual to concentrate on the act of the creation of the universe leads one toward the liberation from matter.

APPENDIX

Correspondences between the two systems.

According to an archeologist by the name of Vandier, the *djed* was in the time of the Old Kingdom identified with Ptah, and later assimilated into the Osirian complex. Ptah was the primeval mound at the beginning of creation. In like manner, Mount Meru, the spinal axis of Tantra is also identified with the primeval mountain at the beginning of creation.

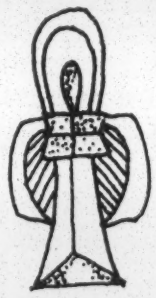
Moreover, Ptah's wife or consort was Sekhmet. Sekhmet has two aspects to her, she is the ravager of mankind, and She is also identified with Hathor, a Goddess of pleasure and maternal figure. Hathor has been called the female *djed,* who hid Ra from his enemies.

Kali is the fierce Hindu Goddess principly associated with the tantrik cults. She is also Siva's consort, and therefore is identified with Parvatti, or Sakti, a maternal figure and goddess of pleasure.

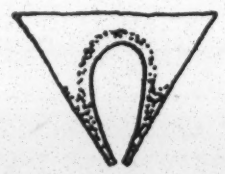
In Tantra, when the Serpent Power is awakened, it rises up the spine, until it reaches the Third Eye. Sekhmet is the uraes, a serpent, on the brow (region of the Third Eye) of Ra. The ureas is depicted both in the form of a *serpent* as well as an *eye.*

Both Hindu and Egyptian symbology use the aurobouros, serpent biting its tail, as a symbol of eternity.

Figure 2



a. the Tjet.
Wallis Budge believes
the Tjet to be a conventional
representation of the vulva
of Isis.
Figure 3.



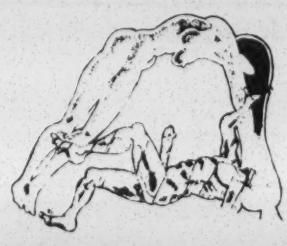
b. the Yoni
One of several Tantrik
representations of the
genitals of Sakti.

Figure 4.

a. 

b. 

Two representations of the
lingam, or Siva's member.
The one on the left (a.) is in the
form of an egg, and resembles
greatly the Orphic egg. The
cult of Orpheus is known to have
celebrated several rites.



In an early creation myth of the Egyptians
Geb (the earth) was separated from his
sister and wife, Nut (heaven).
In Tantrayana, creation was brought
about by a divine coupling of Siva and Sakti.

A CONCEPT OF EVOLUTION

by *John Code,*
a member of the Church of the
Eternal Source

Evolution proceeds, in its own uniquely evolutionary way, from depths below all human perception to heights above all human understanding. You, my friend, are on a journey that will never end. There is no final destination, for no *thing* in the Universe is final. So, seeing as how you are never going to get where you are going, doesn't it make sense to simply sit back, relax, and enjoy the trip? And, now and then, to take a backward look at some of the salient points of the journey thus far.

At the moment, I find myself standing at the spot where several streams of thought converge. Let us look at these one at a time and then see how, or if, they merge into a meaningful concept.

Let us begin with a look at the *Old Religion*. The first thing to realize is that there is no such thing as *the* Old Religion; there are *many* old religions, holding many fundamental beliefs in common but differing widely in many details. However, all that need concern us here is the basic idea that the budding monad, or soul, or spirit, or whatever, begins its "journey" in the mineral kingdom, and by many incarnations passes through the mineral, vegetable, animal and human kingdoms. Then, after the completion of the human stage, continues into the "angelic" real and on to God and Goddess and experience and growth.

Next, let us consider the Biblical, and other myths and legends concerning a *Garden of Eden*, where a pair of humans (who should possibly be considered as being representatives of a group) are isolated from the rest of the world for a particular purpose, though the peculiar nature of that purpose may not now be clear. If you can obtain a copy of "The Book of THOTH" by Luther Evans it will shed much light on this.

Look again to the "evolutionary stream." Poetically, ritualistically, and symbolically, the *Rose* in the West and the *Lotus* in the East mark the culmination of the vegetable stage of development. However, from a practical standpoint, it is much more logical to assign this honor to bacteria and other species of micro-organisms. It is known that a few species are definitely vegetable in nature, and that a few species are definitely animal innature. But the greatest number of species of micro-organisms cannot be placed definitely in either category. They, therefore, would appear to be in a transitional stage, a link, between vegetable and animal kingdoms.

Where is the link, or links, between the animal and human stages of development? Is the "missing link" still missing? Or has it been found but not recognized for what it is? The great American psychic, Edgar Cayce, has described a former life as *Rata*, a priest of early Egypt. He, as Rata, states that at that time there were many monstrosities on the earth--for apparently at this early evolutionary stage animals and humans could interbreed. One of the main duties of the priest was to select those males and females who were to be permitted to marry and produce offspring. Here, then, is the secret of Eden. Chosen individuals were isolated from other living creatures so that the human race, just emerging from the animal kingdom, could breed true. And it explains why religion became involved with the sexual relationship of men and women, a meddling which has continued long after its original purpose had been forgotten.

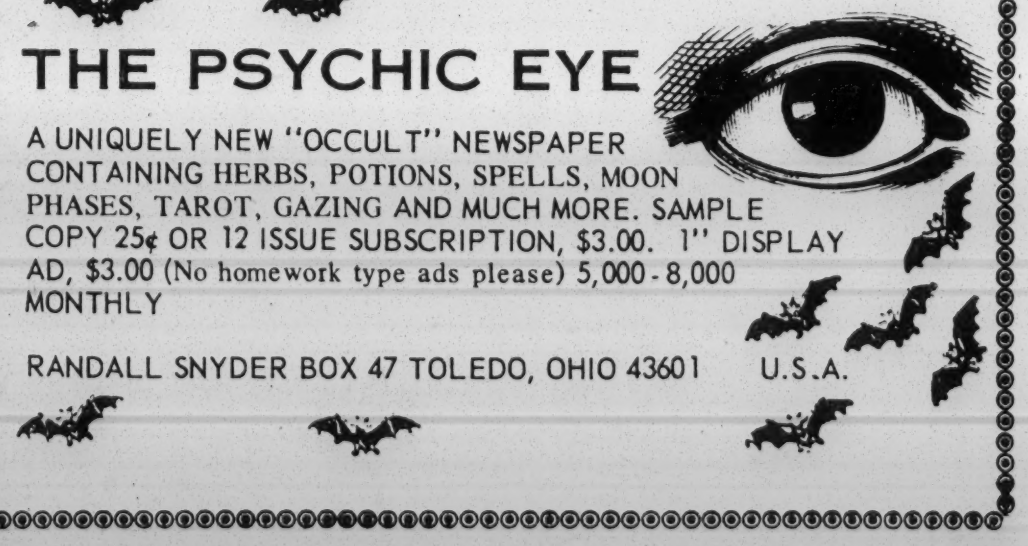
Myths and legends would seem to show that Gods and Goddesses continue to be identified with the events which transpired during a significant incarnation on earth. Example: Osiris and Isis. As the supply of truly human bodies must have been limited, at least in the beginning, many highly evolved spirits must have had to "make do" with bodies that were less than perfect. Example: Hathor and Thoth. Hathor well might have had the ears of a cow and Toth the head, and even the tail, of a baboon! And here is the natural origin of the *Horned God*; a God among other Gods, and a constant reminder of the ancient roots from which we sprang. And from whence came these highly evolved spirits who were the Gods and Goddesses of Ancient Egypt? Were they not those who had lived and died on other planets before the earth was formed? Many of the High Gods, of course, did not have a human incarnation on earth.

We have here the reason for the unique place the animal had in the religion of Ancient Egypt, a relationship that has long puzzled those who have tried to fathom its many complexities. Man and animal were brothers. And that statement could be more literal than figurative. Think of it; there were fauns, satyrs, griffons, cockatrices and many other queer beasties as well.

Now we also understand the story of Noah and his Ark. Warned by the Gods of impending calamity, Noah and his relations together with certain valuable animals indigenous to the region were saved. The many monstrosities perished from off the face of the earth. *The Book of Thoth*, previously mentioned, tells how the Ark drifted with the wind up the Nile River, and how the descendants of Noah became the nation of



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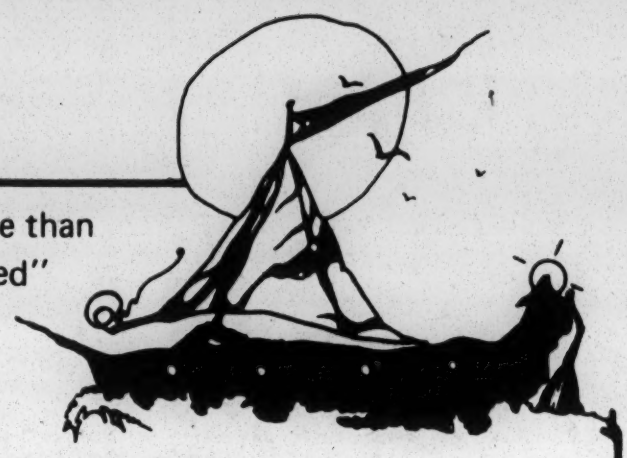


Ancient Egypt and began the civilization which still continues. Doubtless, the story of Noah relates but to one of a series of calamities which occurred.

So, of course, we have no surviving physical links between the animal and human kingdoms as we have between the vegetable and animal stages. But we are told of a period of development on the *astral* plane prior to the first incarnation as a human. Is it not the latent memories of these transitional astral forms that constitute the "archetypes" of C.G. Jung? This would explain their being common to all peoples as well as the idea of a "collective unconscious."

What of the *Totem animal*? Astrology would appear to indicate that there are twelve basic types or "tribes" of people. It simply may not be necessary for all persons to have to evolve through *all* species of amphibians, *all* species of birds, *all* species of felines, for example. One tribe may have passed through the bird stage as a raven, another through the canine stage as a fox. Long memories, in a people whose psychic faculties were not so atrophied, could have adopted the Raven and the Fox, respectively, as the Totem. "We were once Foxes; foxes will one time be as we."

As was said in the beginning, evolution proceeds. I look forward to continuing the journey with you, under the sponsorship and guidance of the High Gods. Ankh em Ma'at.



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Always to be
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devoted to Thee.

Beautiful Nepthys,
Queen of my Soul,
Reign Thou forever
from pole unto pole.
Spread Thy wings o'er me,
guard me through life,
Here and hereafter
lead me unto light.

Beautiful Nepthys,
Queen of my Heart,
May I live truly
so we need not part.
May I forever
continue to be
Thy faithful servant
devoted to Thee.

John Code

(to the tune of "Beautiful Dreamer"?)

BEAUTIFUL GODDESS NEPTHYS

Beautiful Goddess, Nepthys!
Glorious Goddess, Nebt-Het!
That Goddess sublime
From olden time –
Enchanted, my heart cries, "Nepthys!"

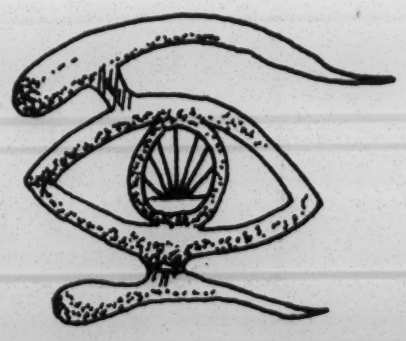
Beautiful Goddess, Nepthys!
Glorious Goddess, Nebt-Het!
Her love so sublime
In ev'ning time
Rejoices my soul in Nepthys!

Beautiful Goddess, Nepthys!
Glorious Goddess, Nebt-Het!
Her grandeur sublime
For all of time –
My heart and my soul are Nepthys'!

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MANDRAGORE

NOTICE: Mandragore Staff Change

This is the last issue that Robert Cary and Denny Sargent will edit. They are both in college and no longer can actively function on Mandragore. They have turned the unprinted material and art-work to other people who do not fit within the guidelines set down for a Pagan teen-age section. If anyone has anything that they wish to resubmit from a teen point of view, or newly submit, please do so. The next issue in this paper will be edited by John Ortiz, 15 years of age and editor of the Florida Aquarian; a hard worker proven by example in the unification he has achieved with Florida Pagan and Craft groups. The Bitchcraft article in this issue is by him.

Please submit artwork and articles to him: c/o MANDRAGORE-EARTH RELIGION NEWS, 300 Henry Street, Brooklyn, N.Y. 11201

(ERN staff artists have done the art-work in this issue of Mandragore to make up for the normal donation of teen art withheld by the last of the old staff.)

Letters

I am impressed . . . . .

My congratulations and thanks to the hard-working geniuses who created and implemented MANDRAGORE. For too many years I performed the rites of The Celebration of the Lord and Lady on my own, or with one or two like-minded friends, thinking that I and my companions were perhaps alone in our discovery of the Earth before "Adulthood". Perhaps MANDRAGORE in a short time will be able to offer young Pagans the aid, encouragement, and advice that I for one needed as I made my first few clumsy steps down the path.

I extend to MANDRAGORE my offer of assistance. I would be pleased and honored to help in any way that I can.

I have read the first few issues of MANDRAGORE with great interest, especially the articles concerning drugs and Paganism, and the Ideas for a Pagan Liberation Front. I would like to speak to the readers of MANDRAGORE about drugs and Magick.

Through a great deal of luck and personal audacity, I have entered the misty Fens and quiet glades of Wicca, and wielded the rod and sword of Art Magick (Though perhaps with too little competence in the latter case) and I have become involved with several Paganic, Neo-paganic, and Magickal groups. In some of these groups the mixing of drugs and Magick was a common thing, so, through personal experience I can relate at least a few of the good, and bad, effects of drugs in the Craft.

In these days of confusion many people are turning to both drugs and Occultism in order to escape from the responsibilities of "reality" – and these people are combining the two in a mixture that more often than not results in disaster. A group of amature magicians, operating ont he east coast in the U.S.A., combined LSD with their rituals of Demon conjuration – and for a while it worked well. Then these people brought forth a force that they couldn't handle while their minds were befogged with acid . . . Three died, two are still in a mental hospital at this writing, and one is permanantly crippled. I do not know what happened in the small, smoke-filled room, but I do know that the tragic results of that experiment are enough to convince me that drugs and Magick of Power do not mix.

However, I am also friendly with a small group of Pagans that sucessfully combined cannabis with their rituals of celebration. Working with them, and taking part in their rituals, I have found that the judicious use of grass in a ritual can raise the emotional intensity of the participants to an almost excruciating pitch. It can be an experience difficult to match. So, I have to add to the above premise of the danger of drugs, when used properly, mild drugs such as alchohol and marijuana can intensify and aid a ritual.

And I am now corresponding with a Magickian who employs Hashish in his rituals with seeming success. I do not know enough about this Magickian or his practices to draw a definite conclusion, but it looks as though mild drugs can be used in High Magick, Magick of Power, with no ill effects if used properly and with caution.





I was interested by the aspects of drugs in the Craft, so I began researching the problem, reading liturature on the physiological effects of drugs and th use of drugs in Occultism, and I talked with people who had used drugs while holding rituals, and I have developed this list of conclusions on the combining of drugs and Occultism. Accept them or no, as you will – I think they are valid.

1. The use of any sort of drug while practing ritual or working magick can have bad effects – if the drug is used improperly.
2. The use of powerful drugs while working any sort of magick is likely to have bad results. The mind cannot effectively control the power raised by ritual when it is dulled.
3. The use of mild drugs (Alchohol and Cannabis) can intensify and beautify rituals of worship and celebration; when used wisely and in moderation.
4. If it is decided that drugs are to be used in Ritual, then the participants should all know and trust each other, they should all have experience to the effect of drugs, and they should all have good self-control and balenced personalities. If one of the celebrants does not meet the above specifications, he may become frightened due to the powerful effects of the ritual and "Freak Out".
5. Any sort of manipulative magick – spells, conjurations, divinations, etc., should not be performed while using drugs.

I hope that the above information will be of use to someone. I am thinking of publishing a variant of the rituals used by my Paganic friends if the reactions to the letters about drugs and Magick warrant it.

My wishes of great acheivement for MANDRAGORE, and may the Lord and Lady smile on you all.

Blessed Be,
William Carl Eichman

TO THE EDITOR:

I am a young Pagan. Being so, I wish to find others of like beliefs. I have been trying to form a Wiccan discussion group and Seax-Wica coven for Pagans 18 years old and younger. I live in the San Francisco Bay area (Marin County) and would like to know others here who would be interested in joining this type of group.

I am writing this in hope that you would put the above information and my address in some sort of column, (Mandragore, Seax-Wica, Coven Contacts, etc.) So that those who would be interested can contact me.

Thank you,
Blessed Be!
Ed King
105-½ Sunnyside Avenue
San Anselmo, Calif. 9496ʊ
415-457-1954 (no collect please)

I HAD THIS FLASH THE OTHER DAY . . .

By PAN

"Something's happening,
and you don't know what it is,
do you, Mr. Jones . . . , . . "
Bob Dylan

"If you think We're gonna make it,
you'd better hang on to yourself."
David Bowie

A large amount of space in the Aquarian press has been, and probably will continue to be, devoted to the coming in of the 'Aquarian Age'. Quite a lot of this time is spent in arguing the various degrees, angles and the other bru-ha-ha related to the science of Astrology. This is all fine and good, but I believe it to be only half, if even that, of an ever growing wave of forces that will eventually end the whole gestalt that I could label the 'Piscean Age', one way or another.

As above, so below, as without, so within. This ordering of reality is very handy and seems to fit nicely. The theory is that for everything in the Cosmos (out there) or our external reality there is an equal and forever linked double in our microcosm, our inner reality, subconcious.

So, if you believe what I have laid out so far, lets go on from there to hypothesize. If there is a Zodiac, and all it encompasses, without, than there is its equivilant within. If the 'outer' Zodiac Centrels, or at least effects mans external reality, then let us suppose that the 'inner' Zodiac effects the processes of the inner reality, the tides of the microcosm. OK, but how?

Well, lets keep going. If things effected by the outer Zodiac are physical, or are related to physical objects, then the things effected by the inner Zodiac must, by the very nature of the subconcious, be non-physical and thus do not follow 'natural' laws. (Well, they probably do, but I for one couldn't tell them to you.) These things are concepts, non-judgemental ideas and universal symbols. These symbols and whatnot will eventually surface in one form or another. If the subconcious mind wishes it to. Thus affecting certain changes in the lesser minds thinking, and therefore life. It is at this point where the influences of the two Zodiacs meet. Lets, just for the hell of it, call it the world between the worlds.

On a metaphysical or a higher plane the two Zodiacs could be considered exactly equal overall. But in this time sequence new as far as I'm concerned there is a facter that not only upsets Equilibrium, but destroys it.

The balance goes toward the inner Zodiac, for locked within our subconcious along with the inner Zodiac is the internal concepts and formulation connected to each aspect of this Zodiac which surfaces many times and is incorporated into our conception of the reality we preceive as the physical Zodiac. And that this time, we feel that what is REALly 'there' is more important than that which we feel we perceive. To most they are the same.

Backto the 'Aquarian Age' or the eventual coming of said Age. In my opinion, the 'Aquarian Age' will be brought about not from without, but from within, literally. It has already started. This is not being brought about by the planets, it is being motivated by a shift in 'sub-conciousness' caused by a basic imbalence in what I call 'X'; x = the collective subconcious, the 'group mind'. It is possibly universal in potential, but it is deffinitely a 'species' mind. The sum total experience of everyones subconcious + maybe more. And we have an intrinsic connection with this 'group mind', because 'we' are in it. So, this puts the Zodiac, both of them, in the position of being an indication of cosmic age changes and evolutions, and maybe a calender. This will also be reflected in the personal horoscopes of many, if not all. It's just a guess mind you, but I see strange shifts in the Tarot lately. The imbalance I was talking about can be speculated to be many things that are intrinsicly connected.

In relation to the 'cosmic shift' I was talking about, we can speculate what brought this condition about. Xianity would head up a large column of subtitles. Others could be technology, war, closing of the links with the inner mind, supression of sex . . . which leads us all up to "21st" schizoid man. The mental state is precarious and forms a vicious cycle with one or all of the above.

You could spend years listing possible imbalence factors, one of which might be Karma, and then connecting them all up. Push will come to shove. It's been doing so since man has arrived, but this one will be the longest, I believe things indicate it.

So the group mind has been preparing us all through each of our subconciouses, all of us who will listen. These will surface in the material reality in strange places – could there be method in madness?

The 'Hippie' movement didn't 'die out', it just fullfilled its purpose, we are in a generation of possible 'shamans', prepared for radical changes; flexible.

It's the sudden 'discovery' of Marihuana, LSD 25, etc. a coincidence? Drugs that build doors to the subconcious are handy tools.

Those in the 'fore front' in their knowledge of their subconcious – (group mind) – are the artists and the priest class. The latter have been all harping on 'the end', but that is usual. Our brethren have also been predicting much. The only artistic field I could possibly write within would be music, within which I see incredable visions of maybe's. Some must be prophetic. I suggest looking into some of the following: KING CRIMSON, JEFFERSON STARSHIP, TODD RUNDGREN. SPIRIT, YES, I could go on. Suffice it to say, those of you who are into progressive music will notice the connection in metaphysical matters in the comming in now of jazz.

Comix are another medium, check out 'Capt. Marvel', Killraven', Warlock and Dr. Strange. The Goddess apeared in Dr. Strange last few issues.

Movies: at my theatre the two shows coming up were "2001: A Space Odyssey" and "The Towering Inferno".

For prophetic and Pagan SciFi and Fantasy check out: "Flesh" by Filti Former, 'Gather Darkness' by Fritz Leiber, and 'Sign of the Labry's" by M. Clair, enough.

The "Occult Boom" itself is an amazing phenomena as if the invention (possible reimergence) of Witchcraft. It IS the gift of the Gods, with their 'dwelling place' as the medium.

One more little dumb foet; Have you noticed the incredable number of 'Air Disasters' there've been just lately? Creepy; I usually take trains.

There are two types of 'signal' coming from the Group Mind, the first message is that of the great change, a huge probably violent and almost impossible to conceive of 'shift'.

The second is that of a resulting paradise; Utopia; probable Star Travel, and the re-balancing. And maybe a period of absorption of the Archetypes. The new Aeon.

So, to sum it up, I believe that due to a large imbalence the group mind is readjusting itself and therefore all subconcious's. We get the kickback on this level.

As a safeguard, the group mind has been preparing those who heed it, priming them for survival. Mental and physical.

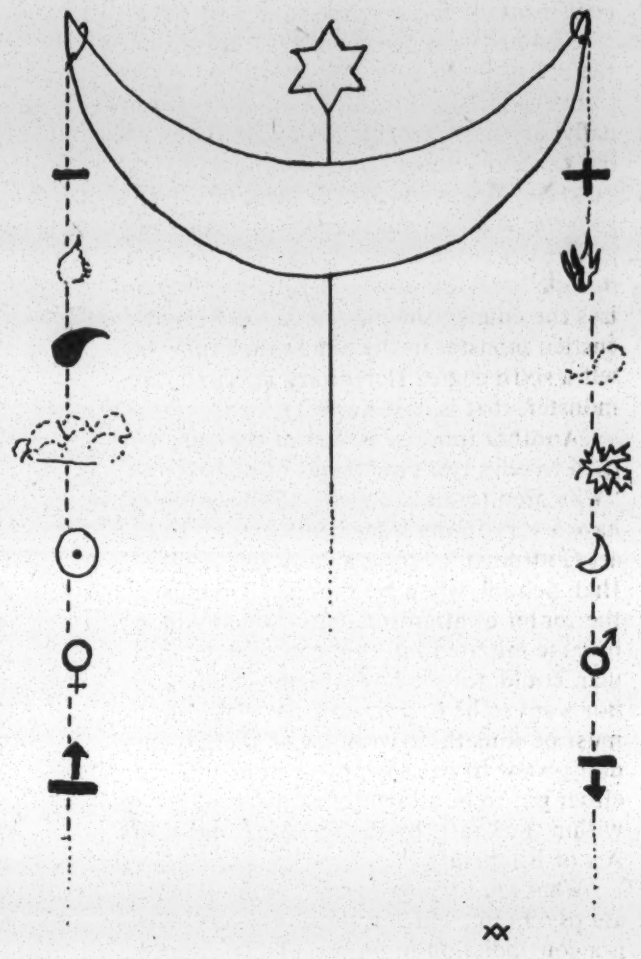
One of those 'indications' is the Zodiac shift (in both Zodiacs). A cosmic car crash.

I could dig feed bac,. Now is time for the moral of the story. brothers and sisters:

CUT THE SHIT.

Not so we can hold hands on a sunny hill singing pepsi comercials. NO, I believe brotherly love would kill us all. But for survival. Now that is as basic an argument as I can get. We have a lot of work to do, we must joyfully teach all we know to those who wish to know; to learn; THERE ARE NO SECRETS!!!!

And we must 'BEND' in the winds.



xx

THE ART OF BITCHCRAFT

By Sabathiel

In "Witchcraft from the Inside", Ray Buckland's chapter on "that Woman antique dealer"; Holzers attack on some Witches, and versa-vica; can you stand the Truth, ⊕ R N; Green Egg's forum; Wilson and Martello; Frost and Slater; whether still active or entering the realms of potential energy, these are all fine examples of the Art of Bitchcraft.

WHAT IS BITCHCRAFT?

Bitchcraft is the act of bitching within the craft of the Wise, or Witchcraft. Like the fox-racing or tea-time indulged in by the British aurostocricy, Bitchcraft is indulged in by those creatures amongsts us called Witches and Pagans. It is the art of attacking character, philosopies (personal), and the terror of terrors, ones authenticity! Sensitive areas indeed!

Whether some say it is a recent invention or quite ancient, as I do not believe in time, I see it makes no matter. Yet, I also have the sneeking suspicion that what is here has been here before, so I can say that it is very old, yet quite new!

WHY IS THERE BITCHCRAFT?

Frankly, besides the fun of attacking someone, or the thrill of literary debate, Bitchcraft fullfils some basic psychological needs.

One must understand that when Witch covens first emerged, they thought they were the only ones around, and were quite shocked to find out that they were not! Being slightly selfpossesed that they were the last in a long line of an ancient and knowledgeable people, they were shattered when they found out that they weren't the last; that there were others who were the last also. Suspicion arose. Their own rituals were tragmentery and incomplete. Maybe the others had the complete set! Maybe the others would denounce them as noveu, or, horribl enough, un-authentic! So they hid their be liefs and that which they feared most was dished out to their brothers. That was the revival of the ancient art of Bitchcraft.

One may say that I am paralleling Gardnerians, but I'm not. Like the "Still Point" anyone who sincerely seeks Bitchcraft will find it at least once in their lives. (If I want ed to bitch the Gardnerians I'd say that the new radio hit "Killer Queen" was first released by a Garnerian initiate under the titl of "Ballad of Lady Olwen". But of course I wouldn't!).

Authenticity is so much desired by Witcl es that it comes as close as the desire to obtain communication with the Gods. Let us take the example of a new initiate to the Craft, who is desperately trying to make an impression on other established Witches, fearing terribly of being called "un-authentic". So, in a moment of insanity, she denounces a well known Witch, uses all the methods of Bitchcraft, thinking if she de-

nounces someone else as un-authentic, she herself will be freed from that fate. She places her fears on someone else, which is a neat mental trick anytime.

Jealousy is another prime factor leading to the use of Bitchcraft. Those who have something we lack, physically, mentally, or spiritually, are the target of these jealousies. Who has not looked at an older, popular, and powerful Witch and asked "Why her?". Again this leads to misplaced fears and the jealousy is turned into "It can't be her if it's not me" and the power of Bitchcraft terrorizes the countryside, much like the Frankenstien monster in the old Karloff film (him self a sixth degree Hereditary initiated, the monster, that is, not Karloff).

Another fun case is that of conceit, here used to cover that questions of questions, "Why aren't you like me?". Some people have a very funny interpretation of "Thou art God(dess)" This is a carry over from High School, when we though we were the center of attention, and if by any luck became initiated into the ranks of the popular, could not see how anyone else would not want to be in our position. "There must be something wrong with them if they don't want to be as happy as I am". So he's either got to be straightened out or destroyed, within the Craft, by the powers latent in the Art of Bitchcraft.

What am I trying to say? Many Witches are psychotic, which is good, as a sane Witch is a contradiction in terms. (The power of imagination is seen as insanity by most people). Yet, when this insanity blocks the conscious mind from comunicating with the conscious, it will lead to Bitchcraft and misplacement and all the other creepy crawly things that come with a poor knack for self-evaluation. Once one becomes a Witch, they may think that this excuses them from the world and people. Above all things I am a Human Being. Being a Witch adds to that, it does not excuse it!

WHO ARE THE VICTIMS OF BITCHCRAFT?

I would say the best two examples of living Bitchcraft victims are Sybil Leek and Leo Martello. Sybil Leek is the person who has done more than any other to clean the name of Witchcraft and the occult in this country, and maybe Britain, dispite Gerald Gardners' breaking the ice. I love Gerald Gardner (as I do all fellow Geminis), but more people have learned that Witchcraft is not the Satanic bullshit spread by the church through Sybil Leek. She is the most famous Witch in the world, whether we like it or not! Such a position caused many of her fellow Witches to think she was declaring herself little less than Pope of all Witches, and when she first arrived in America, she was attacked by many a Witch. She's a recluse now, and who can blame her. Many say that they have changed their opinions of her, yet do nothing about making a public apology, as they were public accusators!

Leo Martello was dispised for his book, "Weird Ways of Witchcraft". (He did say weird, so what do you want?) and his attack on "broom closet Witches" and "arm chair activist", etc. He had every right to, and everyone knew it. That is why they despised him. He doesn't care though, which is great,as many are deeply hurt by it. Then again, he may have been hurt as I have no right to speak for him.

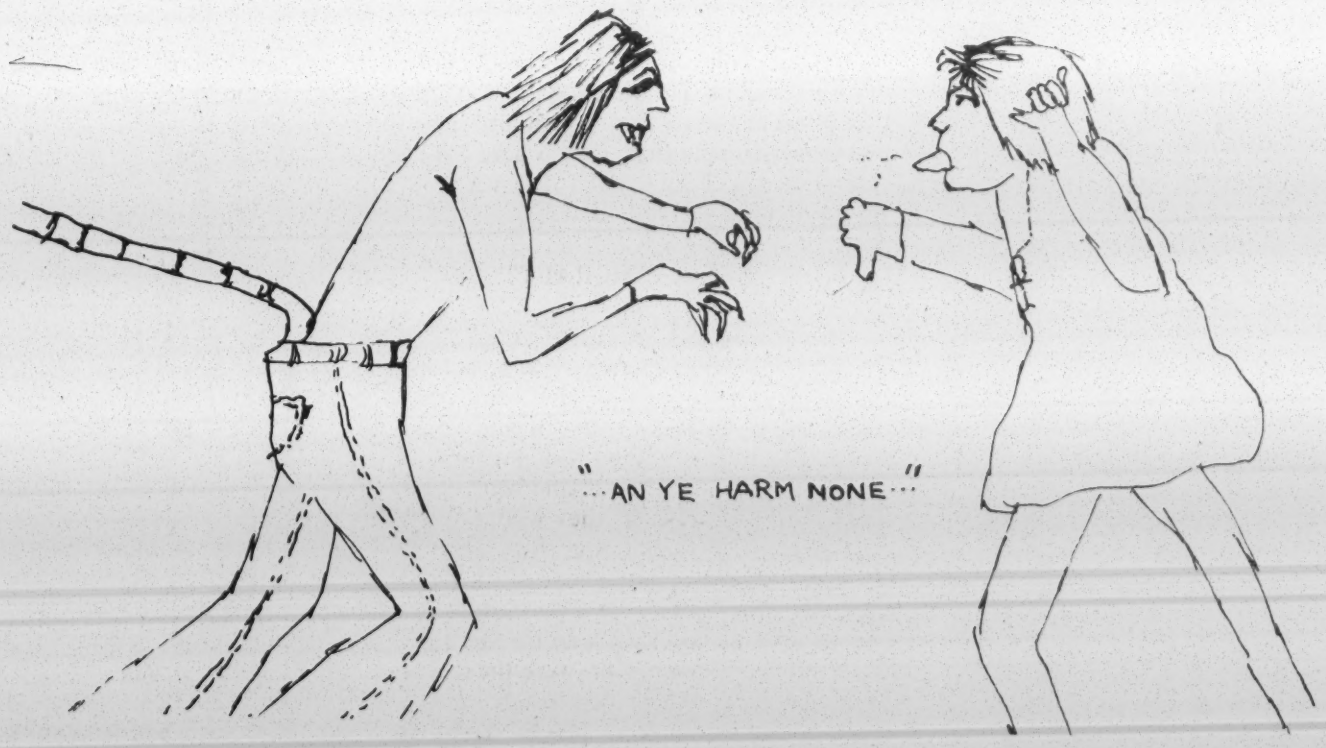
The Craft as a whole has been a victim of Bitchcraft. It has nearly destroyed itself three separate times through the use of such a dangerous Art. My paintings of the Horned One and the Goddess look solemn as I write this. Through their efforts manifested within the great peoples that have slowly been clearing the obstructions away from our path they had made it possible for us again to thrive. Yet, we almost destroyed OURSELVES this time. Let us accept the gift those great men and our great Gods have given us, instead of throwing it back dirtily at thejr faces!

WITCHCRAFT, NOT BITCHCRAFT!

It is a common adage in many a Book of Shadows that if you Harm none, you can do your will. If the worst were true about Martello, Leek (or Gods Forbid, the Hans Holzer) all they have done, with the exception of poor Sybil who has been attacked without encouragment, is step on a few toes. Yes, they have harmed, but they have also helped immensley. What then is the ruling?

Recently, the publisher of this magazine, Mr. Herman Slater, announced that he, as the laws of Witchcraft show,, was going to try Gavone and Yvonne Frost by a gathering of elders of many traditions. What ended up is that Herman and the Frosts buried their hates, and the heavy vibes being thrown about were earthed with perfect love and trust. Here there was a ruling, as the laws of Wicca demand.

Let me propose this. He who uses the arts of Bitchcraft be made answerable to the law and must prove his point, to be decided by a coucil of elders of many traditions, so that the resent that Bitchcraft bandies about may be earthed, in the Ladies name. "For verily, the Craft must not die!" Let us get a clear ruling. So Mote It Be!



SOLITARY RITUAL OF THE NEW MOON

Ritual composed by 'Aquene'

This ritual should be performed on the night of the new moon, it may be done indoors or outside. The main objective of the ritual is to welocme the growth of the Lady, the waxing of the moon, and the rise of positive forces. One should bathe before the ritual. It isn't necessary to wear ritual clothing, dress or undress in the way that feels appropriate for you.

Set the Altar up at the North and place on it an object which represents the Goddess (and the God if you wish); objects which represent the four elements (your own choice), flowers, herbs, seeds, nuts or whatever natural objects which give you the feeling of rebirth and growth. A red candle should be placed ot the right of the God figures.

When all this has been accomplished, a Circle should now be cast at the area where the ritual is to take place.

When this has been done, one should go to the altar, kneel with Athame in risen hand and say:

ON THIS NIGHT OF THE NEW MOON,
OH GODDESS, THY POWERS OF RENEWED ENERGY
AGAIN COMES UPON US.
LET US REJOICE,
FOR THY LIGHT SHINES ON US ONCE MORE.

The next step is to rise and walk to the East and say:

OH JOYFUL LAND,
WHRE THE SUN BEGINS HIS JOURNEY OF THE DAY,
REJOICE, FOR THE LADY DOES GROW ANEW.

Walk to the South and say:

HEAR ME,
OH LAND FROM WENCE THE GENTLE SOUTH WINDS BLOW,
REJOICE, FOR THE GODDESS SHALL RIDE THE SKIES ONCE MORE.

Walk to the West and say:

OH HOMELAND OF RAINS AND STORMS,
SING SONGS OF HAPPINESS TO THE MOTHER OF US ALL,
FOR SHE NOW DOES GROW IN STRENGTH.

Walk to the north and say:

OH PLACE FROM WHENCE THE WINTER COMES,
REJOICE AT THIS TIME FOR THE LADY DOES ONCE AGAIN GROW
IN THE SILVER LIGHT WHICH SHINES UPON US.

Return to the altar and say:

IT IS THE TIME OF GROWTH AND LEARNING NOW, GRACIOUS LADY.
SEND THY STRENGTH AND BLESSINGS UPON ME MOTHER,
FOR THY HELP IN ANY WAY SHALL BE GREATLY APPRECIATED.

Now is the time to dedicate any songs of praise, dances or prayers to the Goddess. You may meditate, construct amulets, write spells or rituals and create Pagan material objects for future use. All should fit into this time of growing energy.

In closing, stand before the Altar and with Athame in risen hand say:

OH GRACIOUS GODDESS,
THANK YOU FOR HEARING MY NEEDS AND PRAYERS
RIDE THE SKY ONCE AGAIN, OH LADY OF THE NIGHT
AND SHOWER BLESSINGS UPON THY CHILDREN,
AND OVER THE LAND ON WHICH WE LIVE.
PEACE WISDOM AND JOY ARE THY GIFTS TO US.
BLESSED BE, OH GREAT MOTHER OF US ALL.

The rite has ended, put out the candle.

Ed. notes: For those of you who do not know how to cast a Circle, it means to take the Athame, point it down at the North point and walk slowly around the Circle and 'cut' it in your imagination. This is done deosil, clockwise. Also, Aquene did not mention it, but I believe she meant to include the use of incense.

THE AGAPE (a solitary cake and wine ceremony).
Ritual composed by Cris Gravenor

The goblet is moved to the center front of the Altar. Then kneel and after pouring the wine into the goblet, take up your Athame, and lift your arms to the North and draw down the Gods unto yourself.

Taking the Athame handle between the palms of both hands, lower the blade into the goblet of wine and say:

AS THE GOD IS THE BLADE,
SO THE GODDESS IS THE CUP,
AND JOINED THEY BRING BLESSEDNESS.

Then pour a few drops into the libation cup under the Altar, and drink the wine. All of this is done kneeling.

Then dip the Athame into the wine that is left and touch it to a plate of cakes* which has already been set upon the altar. Say:

BLESS THE FOOD UNTO US,
GRANTING THE JOYS AND LUXURIES OF LIFE.
THE PIECE THAT IS LOVE.

Eat the cakes. This is an integral part of every circle. It may follow directly after casting the circle or may be performed after 'working' or meditation.

Ed. note: Quite often the plate is on top of the pentale when charged.

SASSAFRAS – "The Wonder Root"

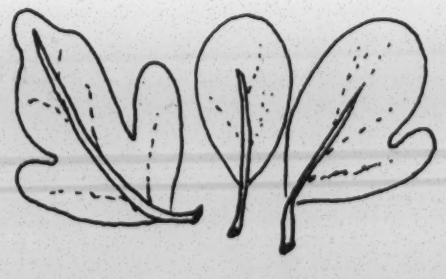
by Kris

Have you ever opened a can of rootbeer, and have the smell of it spring out at you? Not likely! Have you ever opened a jug of homemade rootbeer, and have the smell of it spring out at you? If you haven't, you have really missed something!

Sassafras (the bark of the root) became one of the most important exports in the early history of the U.S.A. Most of this export went to Britain, where it was used mainly in treating colic, venereal disease, etc. The English first heard of sassafras from the Spanish, who were the first to discover sassafras when they conqured Florida in 1538. From the Spanish areas in the U.S.A., a great deal of sassafras was exported to England at very high prices. In 1577 a book by a Spanish doctor, was translated into English. It was called "The Joyful Newes From the West Indies", and it listed all the medicinal values of sassafras. Because of all the illnesses it was supposed to cure, it was given the name "wonder root". Sassafras was also listed in the U.S. Pharmacopeia from 1820 to 1926 when it's oil (called "safrole") was used as a pain reliever. Safrole is now used as an antiseptic in dentistry, a flavoring ingrediant in rootbeer, (although all rootbeers made today, as far as I know, use artificial flavoring now), and even throat lozenges. About the only item on the market now that even has the slightest hint of the smell of real sassafras, is rootbeer flavored "life savers", but nothing that I know of can really capture the smell of sassafras, except sassafras of course!

The Sassafras tree is found in wooded thickets from Maine to Ontario, and south to Florida and Texas. Right here where I live, (in Kingsville, Ontario, Canada) there is a sassafras tree in our back yard which is as tall as a rooftop! This is unusual for this area because in the north it is usually no more than a small twiggy shrub, and as you get farther south, the sassafras grows more like a tree, instad of the shrubby bush of the north.

The bark is grey, rough and irregular. There are three different varieties of leaves on the sassafras tree:



Its a fantastic smell, so try it. I promise you that you won't be dissapointed!

To make all your clothes smell like a forest of soft greenery, mix the following well and put it in bags and set them among your clothes.

8 oz. of pine needles
2 oz. of sassafras root
2 oz. of cedar shavings
¼ oz. cloves
1/16 oz. of oil of sassafras, pine and cedar

Be careful not to add too much sassafras since it tends to take over the aroma of this sachet.

As a final to this article, I have looked everywhere for a recipe for rootbeer, and I finally found one. I changed it slightly, because I didn't like it quite the way it was. So all you "rootbeer lovers" out there will love this recipe!

HOMEMADE ROOTBEER

1 oz. Burdock root
1 oz. dandelion root
1 oz. sarsaparilla rootes*
1 oz. wild cherry bark
1 oz. hops
1 oz. spidenard roots

1 oz. yellow dock roots
1 oz. birchbark
½ oz. sassafras root
¼ oz. camomile flowers
¼ oz. mint leaves
15 drops oil of sassafras
2 gallons of water
1 pound of sugar
8 tables. liquid yeast or yeast cakes in warm water

1. Put the 2 gallons of cold water into a very clean pot, and add the roots etc., and bring to a slow boil.
2. Simmer for about ½ hour, and after the ½ hour is over, add the sugar and the oil of sassafras.
3. Pour it slowly into a two gallon size jug, and cool it until it is lukewarm.
4. Add the yeast, cover it, and set it away for it to ferment.**

* Sarsaparilla is often combined with sassafras. If you are making some sassafras tea, add some sarsaparilla roots, it improves and adds to the taste. ** When I made this recipe, I did not make it into an alcholic beverage (mostly because I wanted to try it before I put it in this article, and there wasn't time for me to ferment it), so therefore I did not add any yeast. The recipe that I found did not give instructions on fermenting it, so I guess you would ferment it as you would wine. I suppose that if you missed the fizz of rootbeer, you could always add ½ teaspoon of bicarbonate of soda. Either that or make the above recipe stronger, and add tonic water. When you want to drink it!

You can always tell when you have found a sassafras tree since it smells from the roots to the branches and even the leaves smell. The roots are the part mostly used, however, the leaves are nice to chew on! If you find a sassafras tree, but you are not sure that it is a sassafras tree (I used a type of maple tree thinking that it was a sassafras before I was told by my mother what it was!) Dig into the roots and if a sweet smell of rootbeer rises to your nostrils, then you will know that you have a sassafras! Or just break off a branch and bite into it, or eat some of the leaves, you will know straight away if you have a sassafras or not. If you try eating the tree. Of course if there are people around you, and you don't want to be seen "eating" a tree, just dig into the roots, for it is the best test by far to find out if you have a sassafras or not. Look at the leaves. If there are three different kinds of leaves, you can be pretty sure that you have found one.

To make a good old fashioned brew of sassafras tea, throw some roots into a pot of boiling water, and boil the whole thing for about 5 minutes or so. It will turn a shade of red and will foam slightly. And don't forget to sweeten with honey (*never* sugar!!).

Euell Gibbons gives a fantastic recipe for "Sassafras jelly" in his book "Stalking the Wild Asparagus":

"Dissolve one pakage of powdered pectin in two cups of strong sassafras tea. Bring it just to a boil, then add three cups of honey and a handful of slivers of bark peeled from sassafras roots. Bring to a boil again and simmer about five minutes. Strain out the bark, pour the jelly into jars and seal with wax". (*Stalking the Wild Asparagus*, Euell Gibbons, David McKay Company Inc., New York, 1962)

He gives another recipe in his book for sassafras jelly. One which I haven't tried, so I can't give my stamp of approval on it, but here it is anyway:

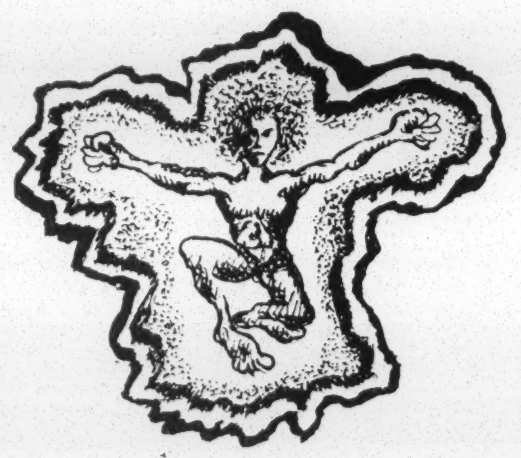
"To three cups of very strong sassafras tea, add 1, three ounce pakage of powdered pectin and ½ teaspoon of sour salt (citric acid). Bring this to a boil stirring constantly, then add four cups of sugar. Bring to a boil again and boil for one minute, then pour into half-pint jars and seal with wax." Again I must add, I haven't tried this recipe, so don't storm down on me if it doesn't taste very good.

Sassafras is obviously used for such things as potpourries, and sachets due to it's marvelous smell. In Aphrodesia's catalog they list a potpourri which is excellent, and I hope they won't mind if I list it here. It is so fantastic, and you can get all the ingrediants from Aphrodesia (28 Carmine Street, New York, New York, 10014 – catalog is 35¢)

POTION NO. 10

¼ lb. sassafras, broken up
2 oz. orange peel
2 oz. dill weed
2 oz. allspice, whole
2 oz. cassia bark
2 oz. star anise
1 oz. oak moss
10 drops of pettigrain oil
Instructions are the same as for all other potpourris.

POETRY



The Power
Sundancer

Ancient like stonehenge
The cold gray is blown
By a whispering breeze
Silent, like the wind
Blowing o'er Witches trees

Silver like the moon
Metamorphing the night
Liquid as in blood
For a sacrificial rite

It is drawn from a well of time and hell
It can only be held by the clever,
You have to reach out
To the end of forever
You must grasp it tight
And never let go,
For its very delight is
To devour your soul.

Death of Apples

Ancient apple tree by the corner
Gray branches strong with many seasons
Ever growing at the crossroads
With pavement all around

Beginnings in spring with soft sunshine
And silent fountains pulsing from dark
Earth
Manifested in young leaves of green
And blossoms that some will sigh over

Light of summer flames intense
Over the flood of cloudless days
Changing fruit reaching for ripeness
Red and green mingle like death and birth

Harvest racing like a crimson reaper
As darker days grow chill and faded
Apples leaping from mother tree
While a year enters gates of twilight
Tight-fleshed apples spread over the side-
walk
A bounty ignored by passing citizens
Like blood on an orphanage floor
Only the young still partake

The rich crop enters decay
As winters pale cloak purifies
The sleeping earth of unruly life
And time resolves existence

Seeds fallen to street and sidewalk
Split open on harsh concrete
Chances for life wasted by city designers
Who dare not touch the world they defile

Several seeds fall among the roots
But only one finds deep earth
Stretching out new roots and leaves
Striving for the sunlight

Two years it rises, dancing with seasons
Drinking deep from the chalice of earth
Crushed one dawn to shattered cells
By the foot of a child who still climbs trees

The final life of a wasted harvest
Torn at last unnoticed and uncaring
In modern times we prefer our fruit
Chemically canned in supermarkets

Gwion

THIS WOMAN OUT OF SPACE

Jesse Glass, Jr.

This woman out of space
Comes with her ointments
Made of the flesh of extinct mammals
And her charms carved
From the ivory ribs of prehistoric whales.

Comes with her sigils
Drawn with the blood of saints
And her words that appeared
When the apes began to speak.

Comes with her prayers
That shaped themselves through
Eons of bodiless existence;
And her rites
That have been practiced
Since the wandering days
Of the Neanderthal.

This strange-eyed woman
Comes with poetry and sexual desire
To every dreamer;
To every child who awakes
Crying and afraid;
To the Magician and to the Fool;
To the clergyman who quakes
At the shadow that falls across
His holy book.

Elements

By Gwion

Fire and Water,
The Sun and the Sea;
These things are eternal.

Before Earth rose from the ocean
In the days before the four winds blew
The Sun danced on the happy waters.

When the Earth is dead
And the Air has grown still
Those two shall remain.

Gaze into the dark green depths
And see the silvery fish-children
Fly among the flowers of the Sea

Lift up your eyes to the bright Sky,
And see the Ship of the Sun sail by.
The Fire is laughing with the All.

Fire and Water, always changing,
Yet ever the same.
Our Lord and Lady are the Two who are
One.

The Universe is formed of opposites
The Wheel of Yin and Yang does turn
Creation continues forever.

The White gulls soar high upon the wind.
The horizen is farther away than you think.
Life goes on.



Slowly Your Centuries

Jesse Glass, Jr.

Slowly your centuries
Mumble of people that were
Each word articulated
At the rate of one (1) word per millennium

The human ear hears the last word first
Of course, Love–
Hears the first word last – Justice
This followed by Hate
Which comes with the presence of Justice

Echoing whispers of a clock with a human
face
The Words pour forth from the mouth like
A heavy green gas
Lying hard down upon all those singed
By the callculations of an auto da fé
Kept in the land of racial memories.

Season Song

Jesse Glass, Jr.

Movement in time and space –
The seasons are dressed
In a kind of changeless blessedness;

Although they're altered soon enough
I find an attitude, a place
That Time, great snake, will never slough.

I see the essence of spring
As one with winter's hollow ring,
And the joyful death of fall
Completes with summer, my all in all.

MAGICK MUSIK
By Denny Sargent

Ahem. Well your humble editors finally got to see YES in concert and I for one will say with great sincerity (as much as possible) that it was at the very least a religious experience. For those of you who are familier with YES, they played EVERYTHING and the new keyboard person is at least twice as good as Wakeman. Enough. I'd like to hit a few noteable albums in this column, both by a dude named Todd Rundgren. The first is called 'UTOPIA', its also the catch all term for his band and concert. (The UTOPIA concert was another one. That's for another column. A whole column) Basically it's very hard jazz/rock. And, it's Pagan, especially the whole second side which is called the IKON, the image. To make a long story short, what the IKON is about is the imminent telepathic linkage between every being on the earth and the image that is formed of the collective mind. It's incredible. Side one is very forceful and dramatic, the opening song in particular: the UTOPIA theme, Todd's dream. The 'freak parade' is portrayed exactly as what happened to Mr. and Mrs. 'Average' when they mess with a mess of crazed freaks (as in 'Longhair' . . .) and the last I consider my personal theme song, a marching hymn for the new age: FREEDOM FIGHTERS. It's a delightful album.

The second album is called INITIATION. Hmmm, sound familier? Basically it's Todds mental musical initiation, and I'm sure he hasn't the vaguest idea that he is unconciously constructing a ritual. The cover is the Da Vinci picture of 'man' with a large multi colored pentacle over it. Any Pagan will be able to find an incredable number of symbols in each song that you can find in your own cosmology. Thus maybe, proving the universality of many of the concepts we use. Some of the songs are about his musical world with various caustic comments and messages to his fans. The second side is all Moog Synthisizers, mellotrons, Arps and so forth. Here is whre Todd lets loose. I highly recomend it for use in any type of circle or religious circle.



BOOK REVIEWS
By Robert Cavey

XXXI Hymns to the Star Goddess
By Achad. 93 Publishing

A beautiful collection of poetic invocations to the Goddess as manifested in Crowley's Book of the Law; they could easily be used virtually by anyone on the Pagan path. I can't describe this work adequately, you have to read it for yourself. Highly recommended.

The Directory of the Occult
By Hans Holzer, Pub. Henry Regnery Co.
201 pages, $3.95

The latest Hans Holzer special, an attempt at listing the occult groups in the U.S. as ever, a very professional effort, containing chapters on the scientifics, the metaphysics, the mediums, readers, psychics, astrologers, and even a chapter on us pagans and Witches. There are also do-it-yourself chapters on consulting people; becoming a medium and ghost-hunting. All in all, it is quite well done, and Mr. Holzer has some exellent comments on various aspects of the occult, a field which he should know fairly well by now. This would be a good introduction for anyone just learning about the various "fringe" organizations and their fields, and is intelligent enough to save you from a few rip-offs.

Medicine Power
By Brad Steiger, Doubleday, 226 pages, $2.95. Subtitled "The American Indian's Revival of His Spiritual Heritage and it's relevance for Modern Man".

This is an interesting and informative book which shows many parallels with Pagan beliefs from other parts of the world, which reaffirms my belief that it's all the same trip no matter where it comes from. Mr. Steiger has done an exellent and sympathetic job of explaining the original spiritual patterns of the land we now inhabit. Highly reccomended.

The Devils' Prayer-Book
By A Witch, Rigel Press, London 71 pages

New from England, a very nice contemporary Book of Shadows. Quite well done, not with the usual Gardnerian re-hash. A refreshingly honest approach. Highly recomended.

The Cult of the Goddess
By Lawrence Durdin Robertson, Cesara Publications 29 pages, 2 illustrations.

An interesting and scholarly lecture-examination of certain religious patterns that have been a part of mankind since the beginning. Highly recomended.

The Twelve Maidens
By Stewart Farrar.

A well-written and entertaining Witchcraft novel an Alexandrian who wrote the book What Witches Do. Perhaps the finest introduction and textbook on modern Witchcraft yet written. Regrettably it has just gone out of print in this country, but the Twelve Maidens has recently appeared in paperback. Very enjoyable.

The Secrets of Ancient Witchcraft
By Arnold and Patricia Crowther, Intro. by Leo Martello, University Books, 218 pages, $7.95

An extremely interesting book, which I feel sure will have an influence on the Craft for some time. There are two reactions. One a well-done question and answer sequence by Mrs. Crowther and the other historical and speculative work by the late Mr. Crowther, who came to some fascinating conclusions. You have to read it yourself.

The Witches Workbook
By Lady Sheba, Zebra Books, 192 pages, $1.50

The high points of Lady Sheba's previous books, The Book of Shadows and the Grimoire of Lady Sheba. Both of these are exellent Craft books, but this one's a bit much. It's Gardnerianism packaged as pop Witchcraft, produced appropriately enough by a porno publisher.

The Waxing Moon; A Gentle Guide to Magick by Helen Chappell, Ninks Books, 214 pages, $3.95

A fine and refreshing introduction to many of the aspects of magick. With many lovely illustrations by the author; informative, enjoyable, highly recomended.

How to make Amulets, Charms and Talismans
By Deborah Nippman & Paul Colin, M. Evans & Co., Inc., 208 pages, $4.95

An arts-and-crafts book, with exellent sections on jewelry-making techniques and many interesting charms from all over the world. A lot of fun, practical, and recomended.

Questions and Answers on Wicca Craft
By Lady Sara, Privately Published, 26 pgs.

Sixty-eight questions, which fairly thouroughly cover the misconceptions about Witchcraft and explain them away. Good introductory material, well done.

AVEBURY, ENGLAND

Here where the old Gods are, in their Circle of Stone,
Where the three-formed Goddess walks – Maid, Mother and Crone –
We come hand in hand to seek them; we come alone.

Here where the monoliths stand, and the ditches are deep,
That ring the village around in its headless sleep,
There are secrets old as time for the Gods to keep.

Few call their names, or tremble to hear them said;
Few glimpse the halo of stars, or the horned head;
The temples are long forgotten, the priests are dead.

All dead? Not all. There are candles still to burn,
And we to burn them; secrets still to learn,
As long as the moon shall rise and the stars shall turn.

Here in the heart of the ring we cast our spell;
Here mark our Circle round, and bind it well;
Skyclad our dance we tread, our Rune we tell.

The Gods press in, and breathe on the candle-flame;
The ancient Gods are come, their own to claim –
Listen, and hear them call us – each by name . . .

Their spirit is with us still, when the flame has died;
The Circle fades away – but the Gods abide.

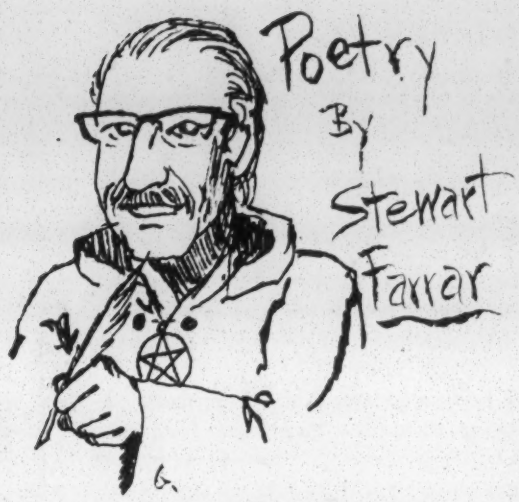
One jewel they leave with me; the Living Bride.

★★★★★★★★★★★★★★★★★★★★★

INVOCATION

Veiled Isis, Aphrodite of the sea,
Thou Mother-Goddess of the thousand names –
Thou in all women, and they all in Thee –
Thou of the chalice flanked by candle-flames;
Mara, Levanah, bitter-sweet, benign,
Thou mother, mistress, lover, sister, wife,
Who art at once the water and the wine,
The gate of death, the bringer-in of life;
Take this my will, my spark of urgent fire,
Gestate it in Thine all-enfolding womb –
Sharpen and cleanse my arrow of desire;
Make me the shuttle, and the world the loom,
Until the warp and weft of magic make
A web the claws of Qliphoth cannot break.

★★★★★★★★★★★★★★★★★★★★★



★★★★★★

A HIGH PRIEST'S LOVE-SONG

Round about the Circle go –
Fire and water, earth and air;
Weave the magic to and fro,
Weave the flame-light in your hair.

Little Priestess, you are young;
Yet your soul so old appears,
And the Charge upon your tongue
Echoes down a million years.

Round about the Circle go –
Earth and air and fire and water;
To the Watchtowers let me show
You, Aradia's chosen daughter.

Little Sister, you are small;
Yet when I call the Goddess down
Upon you, there is none so tall
As Freya in her astral crown.

Round about the Circle go –
Air and water, earth and fire;
Feel the power stronger grow,
Name the wish that you desire.

Little Freya, you are fair,
As a High Priestess must be;
For all who watch you moving there
Must in you the Goddess see.

Round about the Circle go –
Fire and water, air and earth;
Let the power overflow,
Let the magic come to birth.

Little Priestess, you are wise;
By the candlelight I see
Understanding in your eyes.
I salute it. Blessed be!

ERN 89

DISCOVERY
By "Myrddin"

★★★



ERN 91

Gardner and Drugs

In 1926 he was in Singapore to give evidence during the hearing of an appeal when he met an old acquaintance, Datu Gawler. Gawler greeted him heartily, and then said, "Well, I suppose we'll all be having free smokes now, eh?"

Gardner was puzzled. "Free smokes?" he asked. "I don't understand".

Gawler stared at him. "You mean you haven't heard?".

There was an exasperated tone in Gardner's voice as he counter-questioned, "Heard what?"

"That you're to be in charge of chandu shops. Surely they've told you?"

"They've told me nothing. I don't know anything about it".

Gawler drew a deep breath. "Well", he said, "the Commissioner of Customs was in a state some days ago because he hadn't heard from you. I don't know what he'll be like now; you'd better get up there, as quickly as you can".

It was, in consequence, a rather nervous Gardner who presented himself at the Commissioner's department.

"Why the deuce are you so late?" was the repeated question. But the solution was in the Commissioner's own office - the letter, written three months before, appointing Gardner to his new post, was with its copy in the files. Had it not been for this evidence, one wonders whether Gardner would have been confirmed in his appointment.

What was the new post? Gardner himself was not very certain; he knew that chandu was the Malay-Chinese word for opium, and that the government were trying to regularise, control and, in the end, put an end to it sale and consumption. Now he had to learn about its system for doing so.

All the opium smokers in the country had been registered, on the basis of doctors' reports, and past consumption. Only these were allowed to smoke opium, and they could now legally buy the drug only from the Government shops. It was these establishments, with all the opportunities that existed for the corruption of the staff, that Gardner was now to inspect. He had to make sure that they had either all the opium that had been delivered to them, or money to cover its sale. Deliveries of opium to each shop were calculated on the basis of sales made during the preceding month. A loop-hole in the system was discovered early; clerks would put down fictitious sales, get more opium and sell it on their own account. Every few months one of these clerks would disappear, taking his small fortune to the safety of Sumatra.

Each of the chandu shops would be staffed by three clerks and an Indian watchman - the latter, perhaps because his addiction tended to be for hashish, usually rather contemptuous of the activities about him. The opium itself was sold in little pots or, more usually, in tiny twists of paper. These twists were sent to the shops in locked tins,

GERALD GARDNER ON DRUGS reprinted from "Gerald Gardner: Witch" by J.L. Bracelin The Octagon Press, 1960



"Could there possibly be room for another juvenile on witches? If you think not, as we did, consider making room for O'Connell . . ."

Kirkus Reviews

THE MAGIC CAULDRON:
Witchcraft For Good And Evil
by MARGARET F. O'CONNELL

This book sheds new light on an old subject and presents a fascinating and unorthodox view of witchcraft and of the ways it affected women through history. "Whether she is dealing with the Inquisition, Loudon or Salem, O'Connell integrates her subject with larger religious and political developments throughout, and if none of it is news to adults, she makes a more creative and thoughtful use of a wide range of sources than you can take for granted at any level. And for those who still want only paraphernalia, the usual spells and recipes are all here too, along with a witch's calendar and a do-it-yourself sabbat guide."

Kirkus Reviews

Illustrated with photographs and engravings
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ten thousand twists to each tin. Checking these was no light job, for Gardner was usually alone and had to go through each shop's stock laboriously, item by item.

The Government also ran a few shops where smoking was permitted as well. Here, in the gloom and the sweet, cloying smell of the opium fumes, there would be room for about twenty men, lying two by two on the wide shelves or bunks that ran around the shop. On each of these bunks there would be the lamp, necessary to heat and reheat the opium in the pipe, to keep it in the right condition for smoking.

Gardner is a man who, on the whole, tends to view his world and his experiences with curiosity rather than prejudice. As a result he was able on this, his first contact with drug-taking and addiction, to approach the matter without the "blinkers of a sanctimonious moralising which limited the view of so many of the Europeans who had to do with the problem of opium in the Far East". It is, therefore, not surprising that Gardner's conclusions do not always coincide with those of others. He is not, of course, a medical man, nor are his ideas the result of experiment or years of dedicated observation; he himself will not insist that they are necessarily true. But they are the result of several years of close contact with those who sell and use the drug, and he expresses them with his usual straightforwardness.

"There's a great deal of nonsense talked about opium", he says. "I never saw the shambling, broken-down old wrecks of propaganda and fiction, nor anyone even seriously the worse for it".

He thinks that opium does not produce a stupor or vivid dreams until one has reached the stage of being poisoned by it, and that not more than one in every ten thousand becomes hopelessly and helplessly addicted to it. Its most rewarding effect, he considers, is the deep relaxation it brings; coolies might work six hours, smoke a pipe or two, then work another six hours. It seemed to him that it practically eliminated the necessity to sleep.

Much of what he calls the false idea of the effects of opium has, he says, been spread by missionaries. They used to go to the coolie lodging houses, where men would be resting after a twelve or fifteen-hour day, and take the exhausted figures on the beds and pallets of these places to be the victims of addiction. Gardner adds that the placidity opium induces is of social benefit; the normally argumentative, pugnacious and, at times, insanely angry coolie is soothed and relaxed, careless of insult and happy to be left alone. Gardner contrasts this with the effects of alcohol, the drug most socially acceptable to Europeans.

Gardner goes further. He claims that many of the human wrecks put forward by missionaries as evidence of the destructive powers of opium have frequently been pronounced by doctors to be sufferers from tuberculosis. Medical opinion is quoted by him as saying that such people can be kept alive by the drug. The placidity which opium induces may be an essential element in the cure of tuberculosis; and it has an actual healing effect upon lung tissue. His observations led him to conclude that opium might also build up some sort of immunity to minor diseases and fever.

The WICA Newsletter

Official publication of the Witches' Anti-Defamation League, Witches' Liberation Movement & Witches' International Craft Associates, (WICA). News, Views & Cues; Covens, Contacts, Correspondence; Who's Who & What's What in Witchcraft. Controversial. **$4 for 10 issues.**

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Send to:

Dr. Leo Louis Martello
153 West 80 Street
New York, NY 10024

THE MAGICIAN

Down in the basement, his family asleep,
The furnace clicks on, the water pipe drips.
Fervently he conjures up her image,
The incantations forming on his lips;
And soon she stands before him naked,
smiling,
Mystic sister, partner in spirit,
Calmly awaiting their full moon's labor.

Gently she caresses his firmness,
Urging him higher, his guts tightening,
Teeth clenched against the yearning pressure,
Until at last he bursts within,
Fire shooting up through his heart's pain,
Flooding his chest, convulsing his spine,
Leaving him paralyzed on the floor,
Lips stretched to an agonizing grin,
White light annihilating.

Richard Olson

This does not mean that Gardner advocates drug-addiction, any more than does anyone who prescribes opium in any of the forms in which it is provided in modern medicine. But he adds, as proof of his seriousness, that if he were ever to become a sufferer from tuberculosis, he would probably start taking opium to counteract its effects. The main evils associated with it, he feels, are that it tempts people to spend more than they can afford, and also that the desire for it may produce poisoning.

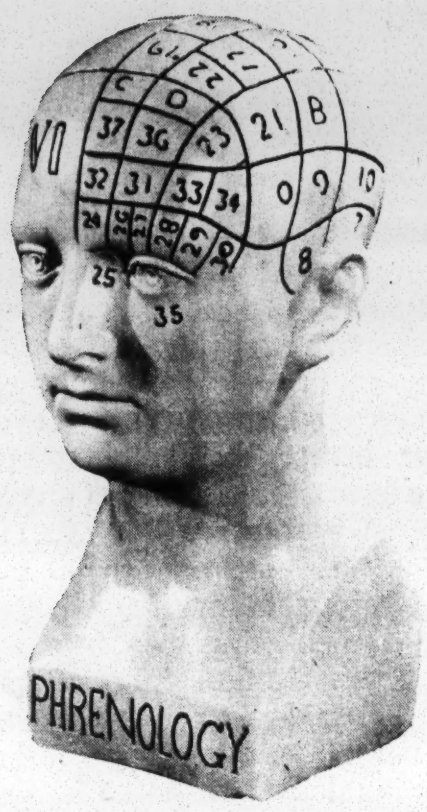
What certainly is dangerous, Gardner concedes, is tai chandu: twice smoked opium used by poorer people. The first smoking produces alkaloid poisons in the residue which are extremely dangerous when inhaled again. To prevent any trade in this, the Government used to buy it back from smokers at a relatively high price.

Gardner's view of hashish, brought in on the return trips of the rubber smugglers from Sumatra, is quite different. He thinks that this is an extremely dangerous drug, swiftly enslaving those who smoke or chew it. The Indians or Pathans, the most usual customers for it, would frequently go fighting-mad with it, only for their mood to sag into slack-lipped, red-eyed apathy. Often the chandu-shop watchmen, under the influences of hashish, would allow the premises they were paid to guard to be broken into and robbed.

Europeans were not allowed to be registered as smokers of opium. The drug that was most common among them, as far as Gardner could tell, was cocaine. This they would get from amenable Malay or Indian doctors: it tended to make them sharp, quick and very hard workers, but made them at the same time extremely irritable. It says something for the tolerance of the European society at this time that people would put up with this irritability without taking offence, saying merely, "Take no notice - he takes 'snow', you know, that's why he's so odd".

The work took Gardner up the rivers that wound, brown and placid, through the thick jungles of Johore. Several times a month he would leave the neat bungalow where, surrounded by his ever-increasing collection of weapons, he lived with his wife (and, at intervals, the ghost of an irascible Scotsman buried among his women-folk in a small cemetary nearby) and take his place in the neat, white launch which carried him to the towns and villages where the opium shops were located. He would inspect the stock, collect the money, meet and greet old friends, then step aboard the launch again, hear the motor cough echoes from the high jungle at the river's edge, and travel quietly back to his base

Now, with time on his hands to think and read and study, he started to fit together what he had learned of the traditions of the Malays and the Saki, and to take an interest in the history of the land he was travelling through. He began to break his journeys in order to examine the sites of the ancient cities of these people, whose past was beginning to fascinate him more and more. In Gardner the time when he had been wholeheartedly planter or civil servant was almost over; more and more the folklorist archeologist in him began to take over. This transition was to continue during all the rest of his time in Malaya, until when he left in 1936 to go into retirement in England, he could think of himself primarily as an archeologist forced to leave the scene of his researches; the boy who had once had to teach himself to read had become a scholar.



PHRENOLOGY HEAD

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INTUITION AND ECSTASY

Second sight, being a "sensitive", having a power to know unfallibly just what course to take; these are associated states which Gerald Gardner has devoted a great deal of time to understanding. The problems of studying the subject-matter here are complicated by several emotional factors. In the first place, religious people of all denominations, when they have developed extra-sensory powers, have invariably attributed their acquiring to their religion. The fact that followers of totally different cults have reported almost exactly similar experiences worries them not a whit.

Gardner discovered that it was almost impossible to separate a discussion on, for example, Christian mystical experience from the mystic's preconceived ideas that the experience was a form of special grace, given in exchange for belief and striving: by the one and only source of such blessings. Precisely similar attitudes prevail in other communities, he noted.

Was it possible, as an anthropologist, to cut out the theology, and study the mechanism of the practical mystic? He made a start with the people who felt that they achieved some sort of divine communion with the use of drugs. This shortest cut to the apparent experience of contact with something divine, he found, was in itself a complex one. In the first place, the reactions to the taking of drugs were very variously described. Some people claimed that they did not become addicted. Some said that they saw visions, heard heavenly voices, attained a sense of supernatural perception. What could account for these differences: especially when some people said that they did not see anything at all?

Whatever the drug-taker might think, it seemed palpably obvious that the experiences in the drugged state approximated to what the subject thought he was going to see, feel or hear. If he already had some, however elusive, psychic insight, this insight would be sharpened: but a great deal would depend upon the dosage. Drugs might be the easiest way to open the "psychic" eye, but could also be the most dangerous. Mescaline, so highly esteemed by present-day experiemnters, did seem to provide the escape and the catharsis that were needed. Whether a psychological addiction could come about, whereby the taker felt that he simply must have another session of mescaline in order to re-enter the fantasy-world which it provided for him was another matter.

The question of dosage and control over the use of the drug was also fundamental. The Indians who take mescaline, for instance, do so in moderation, and only on special, ritual occasions. They confine the administration of the Payotl extract to certain times and certain individuals. In this way the expectancy of the illusions is directed, and the irresponsible use less likely to take place. Fungus containing delirient drugs is used in many countries under the control of medicine-men and the like.



Pretty young witch annointing herself with oil, drawing inspired by the writings of the demonologist Pierre de Lancre.
From The Encyclopedia of Witchcraft and Demonology *by Rossell Hope Robbins. © 1959 by Crown Publishers, Inc. Reprinted by permission of Crown Publishers, Inc.*

BLESSING A CHILD

Used to bless the children of outsiders or older non-affiliated children of Craft members. [burn incense if possible]

O Gracious Goddess of Mother Earth and the Starry realms, I ask that you bless ----- with health, wisdom, love joy, wealth, passion and compassion, strength, truth and perpetual happiness.

I ask that you guide, watch over, and aid him/her just as you would one of your hidden children, and grant him/her the peace of mind and body that love alone can bring.

Bestow upon ----- such a mind that he/she needs no light to see, for you have kindled the light of everlasting Life within each of us. So I ask you to aid your child -----.

So mote it be!

The white man, he concluded, abuses Mescaline. Taken by drug-addicts or people who are not rigidly controlled it would be likely to create a habit, without the grace of the visions which it was supposed to produce: without, that is to say, the experience which came through the combination of control, direction and intention. It would degenerate into just another addiction-drug.

It was an instructive reflection to see what had happened to the use of tobacco, when it came into general consumption. Nicholas Monardes, writing in 1569 observed that the Indians made themselves drunk with tobacco, and lost their senses. Early accounts emphasise that tobacco was used in ritual (e.g., "peace-pipe") ways; and probably coupled with a heightened state of suggestibility. These factors in themselves would be sufficient to account for the production of trance, especially in those who were not physically accustomed to the ingestion of nicotine. If the whole is coupled with the fact that the tobacco would be taken by magicians who were trained through practise to fall into a state of ecstasy, the whole picture becomes clear.

In de l'Ecluse's Histoire des Simples, of 1619 we find just such a development recorded: American Indians, he says, puff the smoke of burning tobacco and fall into an ecstasy. In this state they believe that they can foretell the future.

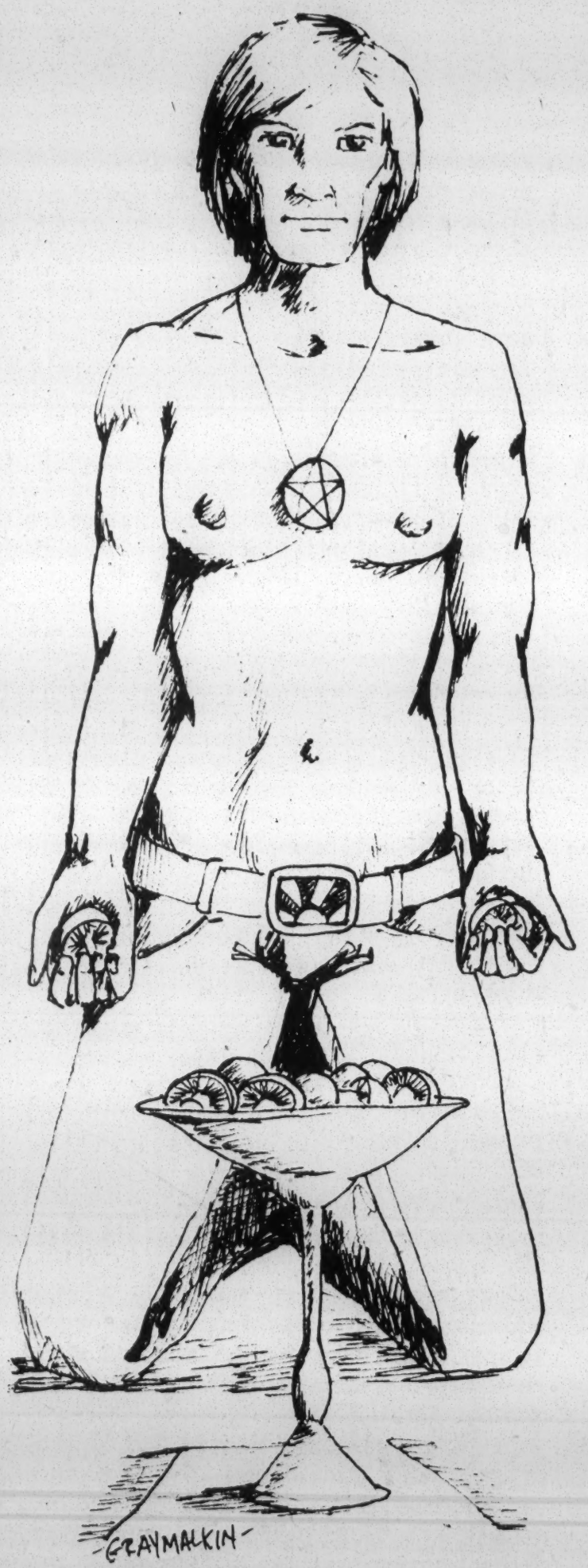
Such accounts have frequently baffled pharmacologists: who cannot see in "the tobacco plant which is used today" the power which it seems to exert over the primitive Indians of North America. It may, however, be pointed out that there might well be enough composite effect to procude the desired result. May not something have been mixed with that tobacco, say hemp?

His own psychic feelings ("hunches" and the like) come to him through a strange yet certain feeling in the solar plexus. This phenomenon became so well-established that his wife was in the habit of asking him to refer problems to what his tummy might have to say about it". The association of intuition with ecstasy he discovered to be very close. He could induce it by Witch methods, but only when he could get the right people to help him. This, of course, involves a belief in some substantial reality of the supposed "force" which produces or promotes the psychic contact.

The exact effect of drugs administered under ritualistic circumstances was a field almost unbelievably large in its extent, he decided. Such experiments should be carried out with a properly qualified physician at hand; and particularly one who was familiar with the expected effects of the drug which was to be used.

Even in ordinary legend and repute there are signs that the "opening of the psychic eye" might be possible through more easily accessible methods. Many Scotsmen, for instance, will aver that whisky can open this eye. It had to be taken without moderation, and with a certain firm intent. Gardner himself, however, is a near-teetotaller, and has a particular aversion to whisky -- so personal investigation along those lines was next to impossible for him.

Does this intuition occur whenever needed? Not for everyone; and one can lose it. Practise and belief are the requisites, with the witches, just as with the other ecstatic religions of long ago.



The disturbance of consciousness which has been observed in yogis is a step towards the development of intuition and of ecstasy; but only partially produced by chemical means. Gardner noticed that the restraint of breath, which causes the lungs to contain an unusual amount of carbon dioxide gas, is one of the most important factors. Under the physical heading, the sitting for long periods in cramped or unnatural postures would affect the circulation and hence the blood-breathing apparatus. These, in turn, have their influence upon the brain: and trance might well be a result, especially if helped by the meditation and contemplation which was aimed at throwing the practitioner into a trance.

On this subject, Gardner decided that the climate of India and the diet of the yogis helped to offset possible undesirable effects caused by these practices. Some weight is given to this conclusion by the fact that when these exercises are attempted by Westerners, unfortunate results may follow. There is not much evidence available on this part of the investigation, but Oriental practitioners working in the West have said that unpleasant or indecisive results are likely in any case unless the mystic is operating under the continual care of a guide who has himself been through the same stages; or, better, who is trained as a teacher.

The ordinary improvements in digestion, general well-being and the like reported by Western superficial practitioners of yoga can be accounted for by suggestion: auto-suggestion. Western yoga devotees have been given a similar sense of achievement by being given "dummy" exercises to perform, and asked (as a control group) to report whether they feel "better", "healthier", and so on.

★★★★★★

WICCAN

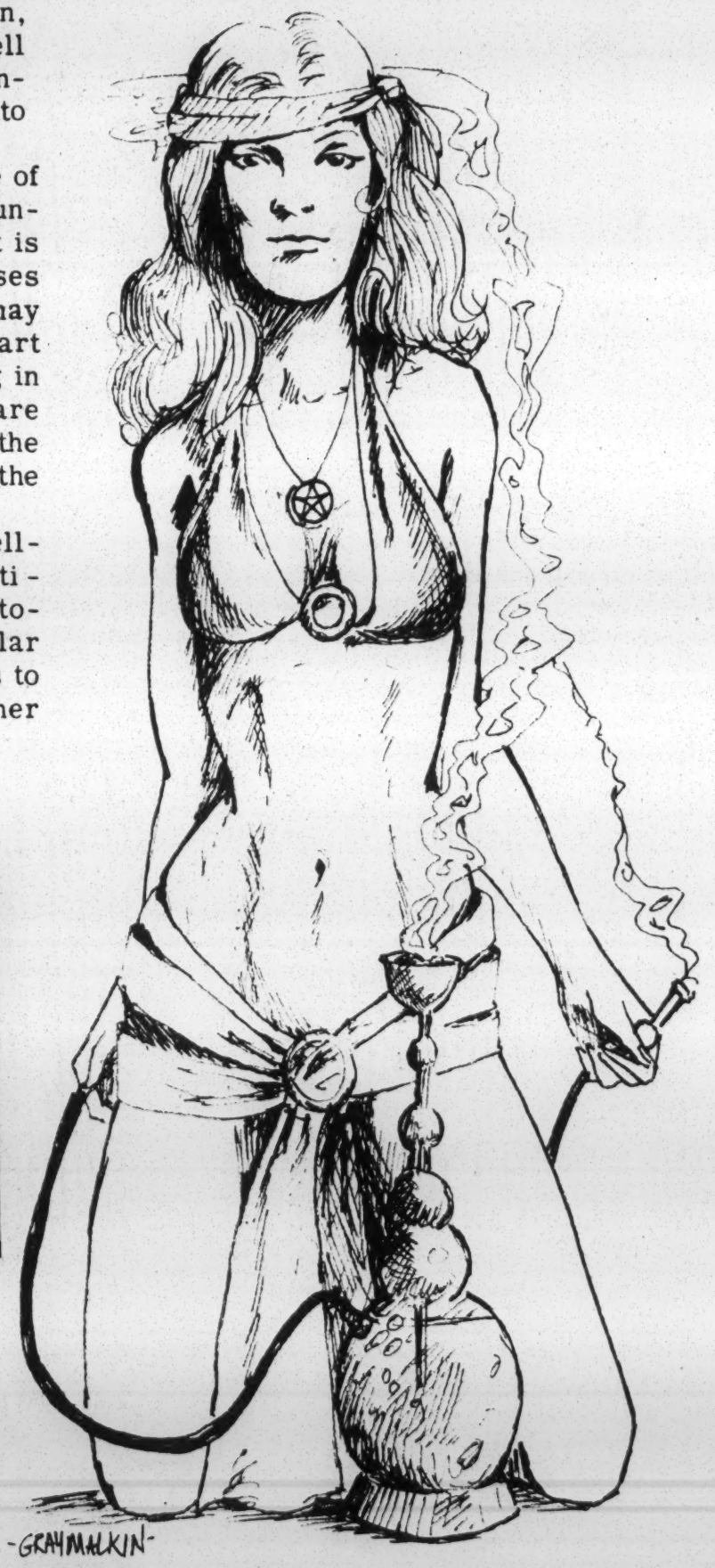
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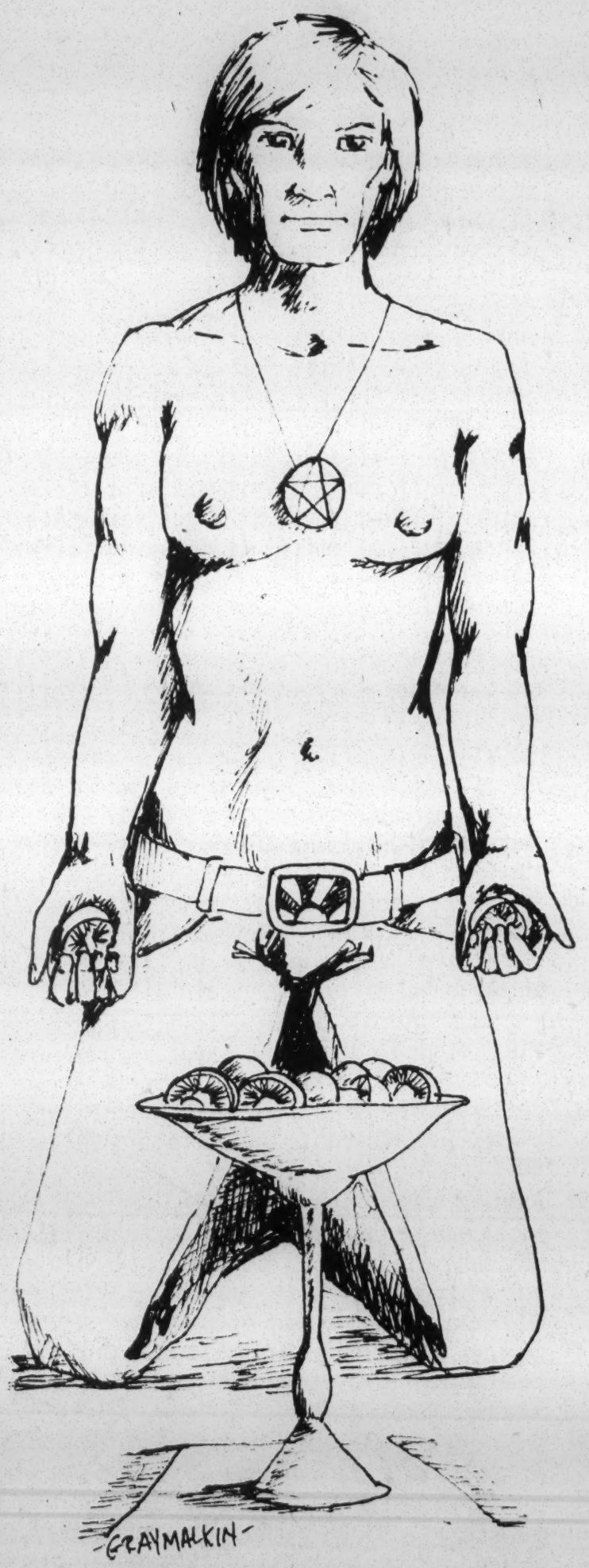
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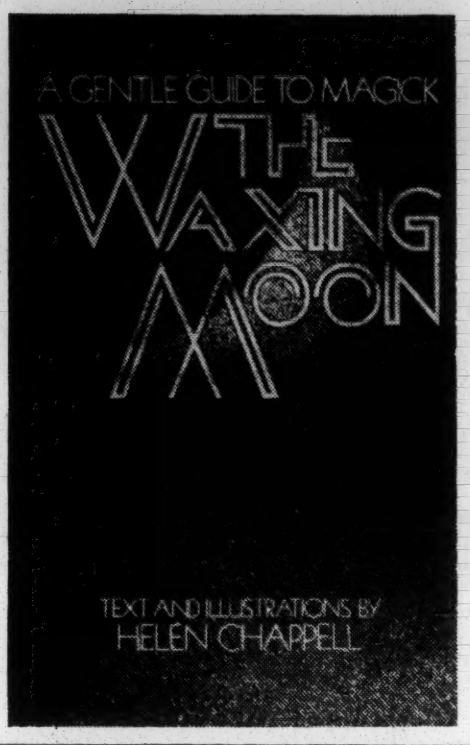


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I have been asked to write the story of our Wicca Church, as it is the only one in the prison systems of the world, as far as we know. Well, here it is.

Our Church started in December of 1973, when approximately thirty inmates headed by Dennis Seaman signed a petition requesting that they allow us to practice our religion and, of course, we were denied. We then went to the Director of the Federal Bureau of Prisons and received a letter from Father Houlahan in Houston, Texas. (He is the head of religious practices for Region 6, which is Kansas, Oklahoma, Texas, New Mexico, Colorado, etc.) He notified us that we would be permitted to practice our religion in the Chapel under the supervision of the Catholic Chaplain. So in January we were permitted to start.

We started with practically nothing. Dennis Seaman is a third degree initiate so he was our moderator. We soon found that it is practically impossible to function totally as a church in our circumstances so we soon became more of a School of Wicca.

We soon began having trouble with having our lights out during our services. An officer came in and turned the lights on and told us that we would have to leave them on because it was a 'security risk.' We were prepared for this and immediately went to see the Associate Warden. The officer that caused the disturbance was verbally reprimanded and our lights were again off at the next meeting. Since then we have not been interupted or had any trouble with any officers. Word travels fast here.

Soon after this incident we filed a form to request additional aid for our Church. This was granted in a round about way, on paper. The first time we tried to get an Athame, they screamed! So off we went to the Director again. This happened on July 1, 1974.

We requested :
1) That our lights remain off during our meetings.
2) That the institution be reprimanded for interfering with our religious practices (about the incident with the lights).
3) That we receive a copy of all orders concerning our Church
4) That the institution pay for our religious materials like books, magazines, incense, candles, etc.
5) That we be allowed to have our ritual instruments.
6) That the institution pay for our ritual instruments.
7) That we be granted exemption from work details on our Sabbats.
8) That we be permitted to hold services on our religious holidays.
9) That the institution pay for our religious jewelry.
10) That the institution hire and put on salary a High Priest and High Priestess.
11) That we be allowed to chose who will be hired for these positions.

Needless to say we still haven't received permission to have a metal Athame in the institution. Hopefully we will get to have a wooden one shortly. It is not what we want but I guess it is better than nothing.

We still haven't heard from the Director yet, but so far we have been granted by this institution items no. 1, 3, 4, 5, 6, ($200 per year), 7 (for ½ a day each Sabbat), and 8. We have been granted numbers 10 and 11 partially, we can have people come in from the outside to instruct our group and they will be reimbursed up to $25.00 for expenses per visit. Although we still haven't had anybody come in yet.

A note for anybody in Federal Prison that wishes to start a Wicca Church. You will have to have an outside sponsor. We've broken the way for the rest of it and you shouldn't have as much trouble as we had.

Since our beginning we have had a large turnover in the people attending.. There are only five of the original thirty attending now. They are Jess Morris, Al Looze, John Bagala, Robert Whitlock, and Joe Peltier. All of the rest have gone home or transferred. Dennis Seaman left in July and Albert Looze and myself are now co- moderators.

We would like to thank Lee Phillips our outside sponsor, The Warlock Shop, Kerry Mitchell, and of course Dennis Seaman for the aid and support of our Church.

If there are any questions concerning our group, please address them to :

Wicca Church
c/o Father Richard Beckman
P.O. Box 1000
El Reno, Oklahoma 73036

We will answer them as quickly as possible.

As an after thought, we meet every Friday for two hours.

Blessed Be,

Jess Morris



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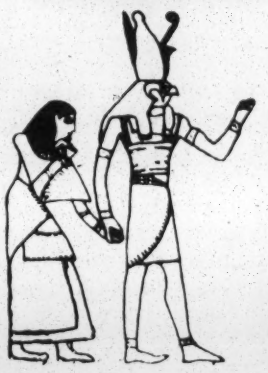
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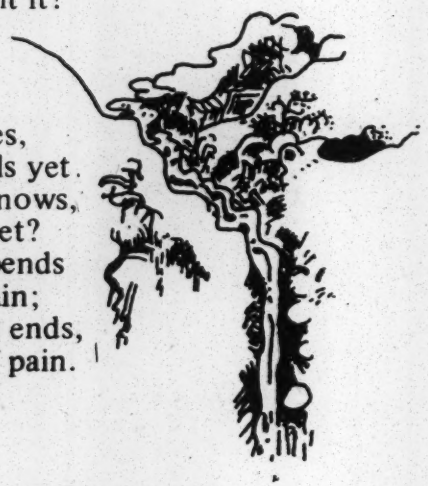
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ERN 99



SVMMA SPES

EXISTENCE being sorrow,
The cause of it desire,
A merry tune I borrow
To light upon the lyre:
If death destroy me quite,
Then, I can not lament it;
I've lived, kept life alight,
And—damned if I repent it!



As far as reason goes,
There's hope for mortals yet.
When nothing is that knows,
What is there to regret?
Our consciousness depends
On matter in the brain;
When that rots out, and ends,
There ends the hour of pain.

Let me die in a ditch,
Damnably drunk,
Or lipping a punk,
Or in bed with a bitch!
I was ever a hog;
Dung? I am one with it!
Let me die like a dog;
Die, and be done with it!

Let me die in a ditch,
Damnably drunk,
Or lipping a punk,
Or in bed with a bitch!
I was ever a hog;
Dung? I am one with it!
Let me die like a dog;
Die, and be done with it!

If we can trust to this,
Why, dance and drink and revel!
Great scarlet mouths to kiss,
And sorrow to the devil!
If pangs ataxic creep,
Or gout, or pox, annoy us,
Queen Morphia, grant thy sleep!
Let worms, the dears, enjoy us!

But since a chance remains
That "I" survives the body,
(So talk the men whose brains
Are made of shit and shoddy.)
I'll stop it if I can.
(Ah Jesus, if Thou couldest!)
I'll go to Martaban
To make myself a Buddhist.

And yet; the bigger chance
Lies with annihilation.
Follow the lead of France,
Freedom's enlightened nation!
Off! sacerdotal stealth
Of faith and fraud and gnosis!
Come, Drink me: Here's thy health,
Arterio-sclerosis!



Let me die in a ditch,
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Let me die like a dog;
Die and be done with it!

AND SO FAREWELL!

The above poem was published by Aliester Crowley in the winter of 1902-03. It, in its simplicity and baseness, exemplifies his philosophy and thought perfectly at the writing. He was disgusted and cynical with humanity and of course, himself. The writing of "Summa Spes" followed soon after his attempt and disheartening failure to climb Chogo Ri.

After that defeat he returned to Paris and absorbed himself in the elite menagerie of poets and artists that the city offered then. He found himself totally indifferent to society and even Buddhism which he had come to adopt as a pet philosophy.

This book was then nothing more than a testement of disillusionment, and the kind of disillusionment he saw in everyone, save his selected crew of artists in Paris. Of this group was a sculpture, Auguste Rodin, whom Crowley idealized in his "Rodin in Rhyme" which was published at this time and included seven lithographs Rodin had included for the purpose of the book.

Those who are familliar with Crowley's work will remember that "Summa Spes" was written before his Great Awakening, and is obviously not one of his most eloquent or delicate pieces.

It seeths with his distain and he utillizes his old toll, the shock presentation, with reference to his quite advanced ideas concerning sexuallity, homosexuallity and drugs (which, incidentally had hardly seen him up to this time).

Of this book only 12 copies were printed containing a silloutte portrait of the author. They were sent to his friends in Paris upon his departure for England. On the last page of my copy Crowley had penned in "Armistice Day XVIII (1922) and I feel just about that way now.

Aleister Crowley."

I guess enlightenment doesn't necessarilly change us as some like to think.

Dennis Sweet

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ERN 102

CERNUNNOS: ORIGIN AND TRANSFORMATION OF A CELTIC DIVINITY[1]

PHYLLIS FRAY BOBER

TO the student of Roman provincial art, the monuments from the Celtic provinces of Gaul present myriad problems of religious interpretation as well as purely stylistic complexities in the constant dialogue between inherent "primitivism" and Graeco-Roman formal concepts. The multiple barriers which obstruct our understanding of the essence and origin of indigenous Celtic divinities are based upon the fact that these divinities are manifestations of religious concepts that can be approached only indirectly, given the lack of native sources and the extremely limited figural representations from La Tène art. With the advent of the Romans one begins to distinguish the first vague outlines of pre-Roman mythology in Germany and in Gaul, rapidly to be modified by a transforming re-interpretation which is effective from two directions: from the Romans' naive assurance that strange divinities of the "barbarians" are but members of their own pantheon under foreign designation—*interpretatio romana;* and from the indigenous population's readiness to accept for their religious personalities, often aniconic, the artistic types and names of those Roman divinities whose natures may include one or more parallel functions—*interpretatio gallica.*[2]

There are three equally hazardous avenues of approach to Celtic religion open to the investigator. The first is that provided by Greek and Latin authors who, if their information concerning the gods and beliefs of the inhabitants of Gaul or Germany was accurate, were prone to misinterpretations rooted in the very immanence of their own classical background. And these scanty literary references are now impossible to verify, since the writers only rarely give the native names of the divinities who are the subject of their brief equations or, recording the names, neglect to adduce their interpretation.[3] Wissowa has summed up the situation implicit in this method of research: "Im allgemeinen darf man sagen, dass wir aus den *interpretationes Romanae* mehr für unsere Kenntnis römischen Denkens als für die der provinzialen Religionen gewinnen."[4]

The second method of approach, of which

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[1] The substance of this article was prepared in 1946, before I was familiar with a war-time publication by P. Lambrechts, *Contributions à l'étude des divinités celtiques* (Rijksuniversiteit te Gent, werken . . . faculteit van de wijsbegeerte en letteren, no. 93), Bruges, 1942. Although some of the material given here is duplicated in his study of Cernunnos, the conclusions reached differ so markedly from those expressed here that it has not seemed necessary to suppress any of my documentation. The reader is referred to Lambrechts' work for supplementary references and bibliography.

I would like to express here my indebtedness to Professor Karl Lehmann for his counsel and interest in the larger study of Gallo-Roman sculpture of which this forms a part.

[2] For the most penetrating discussion of *interpretatio romana*, according to the term borrowed from Tacitus, see Wissowa, *ARW* (1916–19) 1–49; also F. Richter, *De deorum barbarorum interpretatione romana quaestiones selectae* (Diss. Halle 1906). For a less intensive treatment, see the introductory section of F. Drexel, "Götterverehrung im röm. Germanien." *Röm.-german. Komm. Bericht.* 14 (1922) 1–68.

For the religion of various provincial groups within the Legions, von Domaszewski, *Westdeutsche Ztschr. f. Gesch. u. Kunst.* 14 (1895) 1–121.

[3] Complete references to Greek and Latin authors whose works include comments on the Celts are listed in the first chapter of Dottin, *Manuel . . . à l'étude de l'antiquité celtique*[2] (1915). The sources for Gaul are collected in Dom Bouquet, *Rerum Gallicarum et Francicarum scriptores* I (Paris 1738). For the Germanic regions, see A. Riese, *Das rhein. Germanien in d. antik. Literatur* 1892). E. Norden (*D. german. Urgesch. u. Tacitus Germania*[3]) clarifies the background and conditioning preconceptions of Latin historians.

[4] *Op. cit.* 28.

Arbois de Jubainville[5] has been the major exponent, is that of a comparative study of later Irish mythology as it had evolved from alleged parallels with continental conceptions. This may often prove valuable for corroborative material, but would seem to be misleading as *a priori* evidence in view of the many centuries of independent evolution which elapsed between the origins of the Irish mythological cycle and its documentation. It is then the third method, intensive study of the monuments of the Roman period—in which, however, the complex process of assimilation to state religion had already contaminated the older Celtic worship—which proves most reliable and rewarding.

This oblique methodology is further complicated by the fact that local divergences appear to have been strong among the various tribes of Gaul, and that there is no reason to assume a uniform pan-Celtic religion in pre-Roman times. Many of the so-called divinities seem to have been natural personifications of certain topographical features, mountains, springs and woods, and as such local in character. The wealth of epithets appended to the name of any one Roman god—Apollo, Mercury, or Hercules, for example—is eloquent testimony to these regional variations, since it appears that these are but designations of indigenous personalities who were merged with the Latin figure.[6] In general, the native divinities of Gaul and Germany are known to us only through such epithets, occurring in independent inscriptions or in connection with representations of purely classical conception.

It is, then, an exceptional position in which one finds oneself in seeking to define the essential nature of the Celtic divinity whose characteristics include a seated pose with legs crossed under his body (the attitude termed "accroupi," "Buddhist," or "the tailors' seat"), large stag's antlers growing from his temples, one or more torques, and a heavy sack or purse, although not all of these need appear in a single representation. In addition, the god is frequently accompanied by a ram-headed serpent or by other divinities, including his female counterpart who usually holds a cornucopia. In this instance, not only the Celtic name of the god, but also pre-Roman representations of him are known.

His impressive figure appears on one face of an "altar" in the Cluny Museum, dating from the Roman occupation of Paris (fig. 1), a representation to which we shall return in the ensuing discussion of the iconographic and stylistic character of the Gallo-Roman monuments. Above him, now partially obscured but assured by eighteenth century drawings, is inscribed his name: CERNVNNOS, "the horned one."[7] The same personage is found in a rock carving of Val Camonica which is dated by Altheim before the mid-fourth century B.C., at the time of the Celtic sojourn in northern Italy.[8] Here, clothed in a long flowing garment, he stands erectly in an *orans* pose, but the presence of both torques and antlers ensures his identification. Cernunnos is not, therefore, one of the aniconic deities of the Celts who first found artistic visualization under the impact of Roman civilization. Coins of the Catalauni and other tribes antedate the Roman conquest and these already show him, or a related figure, in his more characteristic "tailors' seat"[9] as does the famous plaque of the Gundestrup cauldron,

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[5] *Le cycle mythol. irland. et la mythol. celtique* (1884); English ed., Dublin. 1903. Also numerous articles

[6] Cf. MacCulloch. *Religion of the ancient Celts* (1911), 23 f. For the extraordinary profusion of divine names among the Celts, see Holder, *Alt-celt. Sprachschatz* (Leipzig, 1896 f.).

[7] Holder. *s.v.* See below, pp. 28–31, notes 99–104.

[8] *RM* 54 (1939) 2.

[9] *Dictionnaire archéologique d. l. Gaule; époque celtique*, 1, no. 232. An enlarged photograph of one example of this coin type is to be found in D. A. MacKenzie, *Buddhism in Pre-Christian Britain*, pl. VI. The older attribution of the type to the Catalauni has been negated by Blanchet, *Traité des monnaies*, 1, p. 387, and by Forrer, *Keltische Numismatik*, p. 311, no. 516. It seems that if the coins were not "international," they were at least minted by several tribes. They are often referred to in the literature as "bronzes," but actually consist of the alloy, *potin*.

Inasmuch as the figure represented lacks antlers, the identification is problematic. It is entirely possible, however, that the die-cutters considered the posture, the torque and the serpent on the reverse (above a boar, seemingly horned) sufficient characterization, particularly in view of the spatial exigencies of the coin surface. All early representations of

a Celtic product of the second or first century B.C. (fig. 3).[10] We shall return to a more detailed analysis of these monuments which prove that the representational type for Cernunnos had already been formed in La Tène art.

Such a situation would seem a particularly happy one, but despite these advantages Cernunnos remains one of the most enigmatic figures of Celtic religion. Discussions concerning his origin and his meaning have been both varied and heated. This divinity who could retain so much of his initial character under the impact of Roman symbolism appealed strongly to the imaginations of French archaeologists of the nineteenth century and many catalogues of the known representations were compiled, one after the other, as new monuments continued to be discovered. One of the most recent collections (1934) is that of Raymond Lantier,[11] who isolated the cross-legged pose as the basis for his catalogue and consequently omitted many images which can be identified as Cernunnos but which do not conform to that attitude; by the same token, a number of Lantier's listings cannot be included under Cernunnos. The realm of interpretation saw even greater activity. Working in a maze of contradictory evidence, such scholars as Salomon Reinach, Alexandre Bertrand, Robert Mowat and others expounded their theori[illegible]ith impressive antiquarian erudition.

Iconographic interpretations which have been offered range between the extremist poles of, on the one hand, the *retardataire* romanticism of Courcelle-Seneuil who, in discussing a bronze statuette from Autun, (fig. 7)[12] designated it a personification of Mont Dore and called the two serpents entwined about the waist symbols of the two rivers which embrace that mountain, to the scepticism of Lantier, on the other. The latter concludes that the "dieu accroupi" is a composite hybrid of multiple meanings and functions and that no arbitrary hypothesis concerning his significance can be accepted, that each monument must be studied as an entity.[13] Lenormant and De Witte compared the Greek Actaeon and eccentric manifestations of Jupiter.[14] Arbois de Jubainville recognized in Cernunnos the Celtic god of the night, of death and evil,[15] in contrast to those who saw in him and his female partner the creators and nourishers of mankind, of animals and of plants, great divinities of generation and fecundity.[16] The name of Dis Pater has been applied to him—following Caesar's statement that the Celts believed themselves descendants of that god[17]—as it is freely used for other Celtic deities such as the god with a mallet,[18] or the ram-headed serpent

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Cernunnos appear to have been beardless (Val Camonica, Gundestrup, etc.). In any event, the coins prove that the cross-legged posture was in use before the Roman conquest.

[10] See below, pp. 19–21, notes 38–46.

[11] *MonPiot* 34 (1934) 35–59. The most useful of the earlier catalogues is that of Reinach, *Bronzes figurés d. l. Gaule romaine* (1894), 185–197. Among his errors is the inclusion of a relief from Rully (Saône-et-Loire) which does not represent a horned divinity (Ésperandieu, hereafter cited as E, III, no. 2126).

[12] *Les dieux gaulois d'après les monuments figurés* (1910) 26 f.

[13] *Op. cit.* 56–58.

[14] *Élite des monuments céramographiques* 2, 327 ff.

[15] *Op. cit.* 385. His comparison of the antlers with a moon-crescent is patently invalid. Compare his paper read April 25, 1883 (*Bull. d. l. soc. nat. des antiquaires de France*) in which he argued for a division of Celtic divinities into two groups, basing this distinction on false analogies with Irish mythology. The first group would consist of the gods of life, the Tuatha dé Danann or solar gods; the second of the gods of death, ignorance and night, giants called Fomorians in Ireland. Because a twelfth century manuscript calls the father of one of the latter Buar-ainech (bull-face), he affiliated him with Cernunnos among the Celtic counterparts of the Fomorians. The same author later (*RA* 1900, 1, pp. 66–74) presented an even more confusing theory—see the discussion of the "Cluny altar" below, p. 31. But the earlier theory has had more influence, and Steuding's article in Roscher's *Lexicon* (1, pt. 1, cols. 866 f.) perpetuates it.

[16] Cf. G. Gassies, *REA* 9 (1907) 185 f.; 364–368. The designation, Dis Pater, he qualifies correctly as an *ex post facto* identification due to Roman efforts of assimilation.

[17] *De bello gallico* 6. 18: *Galli se omnes ab Dite patre prognatos praedicant, idque ab Druidibus proditum dicunt.*

[18] The chief exponent of this point of view has been H. Hubert, *RA* 1915, 1, pp. 26–39. See also, C. Renel, *Les religions de la Gaule*, 252–257.

who is a frequent companion of Cernunnos.[19]

Others emphasized the same fertility aspect, but placed more stress upon specific dominion over material wealth.[20] Camille Jullian regarded the divine partners as manifestations of local springs, rivers and fountains, sharing in the broad conception of Dis Pater and sprouting antlers which parallel the bull's horns of classical river gods.[21] Bertrand called the divinity who sits cross-legged in a sculpture from Saintes (fig. 9) Geryon, while the latter became in his synthesizing argument another form of Pluto, i.e. Axiokersos of the Samothracian mystery cult.[22]

In more modern literature few studies submit interpretations of Cernunnos which are essentially new. An imaginative theory of D. A. MacKenzie carries earlier and more judicious ideas of Sir John Rhys[23] to a diffusionist formulation of Buddhism transferred to the West.[24] A stimulating article written by Emile Krüger just before the war[25] deals with the actual evidence in exemplary fashion, although extreme selectivity of material results in conclusions which are not convincing to me. Approaching Cernunnos by way of his holy animals, the stag and the bull, which appear on only three of the monuments,[26] Krüger equates him with the Celtic war-god, Teutates. This scholar's individual contributions will be considered in their proper places below. The recent study of Celtic divinities by Pierre Lambrechts contains much valuable material on Cernunnos, although his book as a whole tends to syncretize the various deities of Gaul rather than to define and distinguish them one from the other. He examines separately the cross-legged divinity, the god with the ram-serpent, and the tricephalic deity as three regional manifestations of one being of multiple functions and poorly defined nature identified as Esus-Teutates (Mercury and Mars).[27]

Believing that it is possible to define Cernunnos more closely, both in his original form and in transmutations under Roman influence, we shall attempt a re-evaluation of the individual monuments, beginning with pre-Roman examples or those which date from the first years of Latin hegemony in Gaul. Although in the conflicting maze of local differentiations there can be no ultimate assurance that we shall be able to arrive at a true understanding of this god and his circle, at least certain aspects may be clarified.

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[19] Reinach (*Bronzes fig.* 197) considered the ram-serpent and the god with a mallet as two mutually exclusive interpretations of Dis Pater, each confined to separate geographical areas of Gaul.

[20] R. Mowat. *Bull. épigraph. d. l. Gaule* 1 (1881) 113 f. Cf. Drexel, *Röm.-germ. Komm. Bericht* 14 (1922) 20.

[21] *REA* 9 (1907) 85 f. (vs. Gassies). He compares the ancient name of an affluent of the Meurthe which is similar to Cernunnos (cf. Holder, 1, col. 993).

[22] *L'autel de Saintes et les triades gauloises* (reprint from *RA* 1880, 1, pp. 337–347; 1880, 2, pp. 1–18, 70–84), pp. 32 f. It is no longer possible to accept Bertrand's views on triads in Gallo-Roman religion, since there is no fixed or stable combination of figures on the monuments.

[23] *Celtic Heathendom* 77–99. He sought the origin of Cernunnos in remote Aryan mythology, which enabled him to find parallels in Teutonic and Irish legends.

[24] *Proceedings of the Society of Antiquaries of Scotland*, 63 (1928–9) 196–213; *Buddhism in Pre-Christian Britain, passim*. In the introduction to the latter he says: " . . . the squatting Celtic god Cernunnos, who survives in Shakespeare as "Herne the Hunter," and whose attributes were acquired by St. Kentigern . . . is no other than Virupaksha, a Hindu-Buddhist god of the West—that is, a form of the Western Buddha, Amida . . . . Like Virupaksha, Cernunnos grasps in his left hand a horned snake which is the Naga . . . of a Hindu cult absorbed by the Northern Buddhists—the Naga which was the prototype of the Chinese dragon. As is shown, the horned god, Cernunnos, is himself a "Naga king" who controls the water supply, renders the land fertile, and promotes the welfare of human beings in this world and the next."

[25] *Germania* 23 (1939) 251–262.

[26] On the Gundestrup cauldron where the bull is subordinate to the deer and is accompanied by other animals such as dolphins, wolves etc.; the stele from Reims (fig. 13), and the relief in Luxembourg (Catalogue C, no. 7), both of which are late examples among monuments of Cernunnos' cult.

[27] See note 1. This study also includes catalogues of the pertinent monuments, but, since interpretation conditions the selection of representations in research of this kind, I have appended my own catalogue of Cernunnos images to this article. The relation of the three-headed Celtic god to Cernunnos will be clarified below.

Among the representations of Cernunnos which belong in the realm of unadulterated Celtic art, and are therefore our most significant evidence for his original meaning, the rock carving of Val Camonica is unique.[28] It is the only known image of the divinity which can be dated in the first La Tène period and is also unparalleled in portraying him as a tall, draped figure standing in an *orans* pose. This primitive standing type does survive in a few isolated monuments of the Roman period, however.[29] Here at least two, and probably three, of his later characteristics are already clearly visible: the prominent antlers and a torque worn high on his right arm. Even more far-reaching in its implications is the blurred attribute appended to his left arm. This does not represent, as Jacobsthal believes,[30] a second torque together with a "bird," but a horned serpent. There can be no doubt about the interpretation if one consults the best photographs; the only question is whether the horns are those of a ram or not. In any case, this serpent foreshadows the ram-headed serpent which is a common adjunct to Cernunnos on Gallo-Roman monuments.

Beside the large divinity stands a much smaller nude figure with upraised arms and emphatic genitalia. The interpretation of this subsidiary figure as a worshipper seems justified,[31] and in his phallic character lies a substantial clue to the nature of "the Horned One." In this instance Cernunnos would represent a god of fertility, not merely in an abstract sense of flourishing nature, but also in a specific reference to human fecundity and generation. We are, then, in the presence of an already developed concept which must have had its inception in worship of the stag as a symbol of abundance.[32] The stag god is probably the result of anthropomorphization of an animal divinity whose origin is lost in the penumbra of the Celtic past, in the nomadic, aniconic existence before their arrival in Western Europe and North Italy.[33]

There could be no more suitable animal chosen as a symbol of the generative forces of nature than this cervine creature that must have been of overwhelming economic importance to a forest-dwelling people. Even among the Greeks and Romans it is the stag or deer which is the sacred animal of Diana-Artemis, the goddess of

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[28] Ht: 0.95 m. Altheim and Trautmann, *RM* 1939, pp. 1–13, pl. 1. Jacobsthal, *JRS* 28 (1938) 65–69 with bibl., pl. xi. 1; *Early Celtic Art* 1, p. 3; 2, pl. 217 a.

[29] See Catalogue A, nos. 6 and 7, Catalogue C, no. 4.

[30] *JRS* 1938, 65 f. Altheim (*op. cit.* 3 f.) refuted Jacobsthal and suggested a serpent instead; he did not mention the horns, however. For the clearest photograph, see Altheim and Trautmann, *Die Welt als Geschichte* 3, 1937, fig. 3. The horns are there quite obvious.

[31] *RM* 1939, 2.

[32] For so-called totemism and theriolatry among the Celts, see Lambrechts, *op. cit.* 27, n. 5 (bibl.); also, Renel, *Les religions de la Gaule*, indices; Reinach, *Revue celtique* 1900, 269–306 (*Cultes, mythes et religions* [1905] 1 30–78).

[33] It must be noted here that there are advocates of a Paleolithic survival to explain Cernunnos, urging a connection with the Magdalenian painting in the cave, Trois Frères, which shows a sorcerer wearing the skin and antlers of a stag; cf. Lambrechts, *op. cit.* 163; MacKenzie, *Proceedings* 208. Dr. Alfred Salmony has suggested to me a modification of this theory: if it is accepted, one must assume that the antler motive lived on in the art of the steppe people, who carried it into China and at the same time bequeathed it to the Celts. He has drawn my attention to scattered monuments which might bear out such an explanation. The Scythian burial at Pazirik in the Altai (Griaznov, *AJA* 37 [1933] 38 f., figs. 17–19) and the antlered horse masks discovered there would represent the same concepts as a wooden antlered demon from Chang-sha (J. H. Cox, *Exhib. of Ant. fr. Chang-sha* [Yale Univ. 1939] 4 f., fig. 1; cf. Mizuno, *Tôhô Gakuhô* [Kyoto, Oct., 1937] 238, fig. 7) or two gold "shaman" crowns from Silla in Korea with tree and antler decoration that indicates Siberian connections (Seoul Museum. Hentze, *Östasiat. Ztschr.* 19 (1933) 156–163 with bibl.). On the other hand, if there are definite connections between Scythian and Chinese stag symbolism and the ritual use of antlers, there still remains a formidable lacuna between the Paleolithic example, which is unique, and the art of the steppe nomads. The material seems too fragmentary to support the ideal diffusion outlined above, and for the Celtic phenomenon one can as well argue for an independent evolution, particularly when the wide incidence of antlered human masks in the Moundbuilder cultures of the United States (Kelemen, *Medieval American Art* 2, pl. 271a; Shetrone, *Mound-builders*, fig. 121) prove that peoples with similar environmental compulsions may achieve identical imagery.

woodlands and wild creatures as well as the patroness of women in childbirth.[34] Nilsson, in his study of the origin of the Christmas festival,[35] has shown that in the late antique period and in the early Middle Ages animal masking became a constant feature of the holiday, being confined significantly to Celtic lands. The chief animals imitated by the mummers were the stag, the calf, and the heifer (the two latter obviously of most importance to a settled people).[36] To this he adduces a quotation from a letter written by Abbot Aldhelm of Malmesbury in respect to the worship of stags in temples among the insular Celts: *ubi pridem eiusdem nefandae natricis ermuli* (sic) *cervuli que cruda fanis colebantur. stoliditate in profanis, versa vice discipulorum gurgustia (imo almae oraminum aedes) architecti ingenio fabro conduntur.*[37] This zoomorphic background will become more explicit in the consideration of other early representations of Cernunnos.

When, after a long interval without preserved representations, the stag god once again appears in late La Tène art, his cross-legged pose has been crystallized, although he remains beardless. The famous interior plaque of a silver cauldron found at Gundestrup, Jutland (fig. 3)[38] shows him in the "tailors' seat." The hieratic pose of his [illegible] recalls the so-called *orans* attitude of the Val Camonica figure, as does the presence of two torques, one worn about his neck and the other held in his right hand. He has discarded his long chiton in favor of a close-fitting garment with long sleeves and short trousers. In his left hand Cernunnos holds the ram-headed serpent who is to be his frequent companion in the future; there is no longer any question as to the shape of his horns. Beside the divinity stands his archetype, a stag whose antlers are repeated in his own. Other smaller and less important animals—bulls, griffins, a hyena, and a dolphin ridden by a small, nude figure—are scattered through the field. Cernunnos is thus characterized as lord of the animals; only the bull and the stag survive in a limited number of Gallo-Roman monuments.

The most important problems raised by this repoussée plaque are the origin of the "posture accroupie" and the meaning of the ram-serpent. But it is first necessary to adduce a brief note on the date and provenance of this provocative work. The chronological range of the dates proposed for it encompasses ten centuries, from the fourth century B.C. to the sixth century A.D.[39] There is no less variety in the theories concerning the location of the workshop which

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[34] Frazer, *Golden Bough*,[3] 1, first chapters.

[35] *ARW* 19 (1916–19) 71–77.

[36] Proof that it is the stag who is most characteristic of this mummery is provided by Nilsson's texts, which express the custom as *cervulum et vetulum facere*, or *in cervulo et vetula vadere.*

[37] Fl. second half of the seventh century. Migne, *Pat. lat.* 89.93.

[38] Copenhagen, National Museum (reconstructed). Discovered in 1891. Repoussé silver plaques of a votive cauldron 0.69 m. in diameter and 0.42 m. deep. There is a round plaque which formed the bottom of the vessel; its major element is a large bull, seen from above, whose free-standing horns (now lost) were inserted into the relief. There are five interior reliefs showing cult scenes and seven exterior plaques (an eighth is missing) which represent busts of gods and goddesses. The latter were gilded and had inlaid eyes of blue paste. For theories that these busts may be identified with the divinities of the days of the week, see below, pp. 37–38 and note 149. Reinach, *Rép.* 1, pp. 141–150. The best illustrations are to be found in W. A. von Jenny, *Keltische Metallarbeiten*, pls. 20–27, 1 (Cernunnos plaque, pl. 24). The plaques measure 0.21–22 m. by 0.24–26 m.

[39] Fourth to third century B.C.: C. Könen, *BonnJbb* 102 (1898) 160–162; followed by S. Loeschke, *Röm.-germ. Korrespondenzblatt* 3 (1910) 45.

Second century B.C.: Shetelig and Falk, *Scandinavian Archaeology* (1937) 402.

First century B.C.: Drexel, *JdI* 30 (1915) 1–36. S. Müller, "Det storer Soelukar fra Gundestrup i Jylland," *Nordiske Fortidsminder* 2, 1892, dated it at the very end of the first century B.C.; later (*Nordische Altertumskunde* 2 [1898] 160–174) he decided upon the first or second century A.D.; finally, he reverted to his original position, placing it at the turn of the millennium in *Urgeschichte Europas* (1905) 167 f.

First century A.D.: Bertrand, *La religion des Gaulois* 363–380; *RA* 1893, 1, pp. 283–291. Jullian, *REA* 10 (1908) 70–75. E. Cartailhac, *L'anthropologie* 5 (1894) 93–95 (probably beginning of our era, at the latest in the first century).

Second to third century A.D.: G. Kossinna, *Mannus* 2 (1910) 203–205; A. Voss, *Festschrift Adolf Bastian* (Berlin, 1896) 413; H. Hahne, *Das vorgeschichtliche*

produced the cauldron.[40] It is not possible to enter into detailed analysis of these diverse hypotheses. The conclusions of Friedrich Drexel are most acceptable and generally agreed upon today. Relationships to Pontic art pointed out by Drexel and Reinach[41]—although the latter insists upon a date in the early Middle Ages—and many obvious borrowings from both classical[42] and Scytho-Sarmatian[43] art, establish that the Celtic atelier responsible for this remarkable work was situated in the general area of the Black Sea, whence it would have been exported to the North. Certain internal details—for example, in one scene which represents a procession of warriors, the horsemen wear spurs, objects of material culture which did not come into use until the late La Tène period[44]— preclude a dating before the late second or first century

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Europa 71; Schumacher, *Verzeichnis der Germanen-Darstellungen* (Mainz, 1910) pp. 78–80, no. ph. 30; followed by F. Behn, *Mainzer Ztschr.* 7 (1912) 39. The foundation for these datings are a group of "Wochengöttervasen" which have been dated in the third century A.D. If they are actually of that period, they follow the Celtic stylistic traditions seen in the Gundestrup vessel. The scholars listed here accept Müller's comparison with these later monuments, as well as his identification of the Gundestrup divinities with the days of the week. This scarcely seems valid in view of the original number of plaques (eight). Schumacher and Behn must resort to an "older prototype" to explain the purely Celtic objects of material culture represented.

5th to 6th century A.D.: Reinach has often insisted upon a Viking origin for the Gundestrup cauldron (see in particular *Revue celtique* 25 [1904] 208–224). He maintains that the elephants which flank one goddess (von Jenny, pl. 26) reflect late antique ivory diptychs and that the griffin type is very close to those in the Norman reliefs of Bayeux Cathedral. Reinach overlooks the fact that myriad steppe motives and stylistic details persisted for centuries in the art of the migrations, and thus found their way into Viking and even Romanesque art. I am grateful to Dr. Salmony for having made many demonstrations of such survivals clear to me.

For a summary of these attempts at dating the vessel, together with other less important references, see the excellent article by Drexel, *op. cit.* 2–3.

[40] Until the publication of Drexel's article, it was generally considered to have been produced in the region where it was found, Jutland. Following Müller, most scholars attributed it to the Cimbrians and their Germanic religion, despite such exclusive Celtic traits as the torques, to mention only one—Bertrand, *op. cit.* 283–291; Jullian, *loc. cit.*; R. Forrer, *Urgeschichte des Europäers* 547 f.

[41] Drexel, *op. cit.* 12 ff. He suggests that the Scordisci may have been responsible for the work. Reinach, *Bull. archéol.* 1895, 41 f.

A. Voss (*op. cit.* 367–414) considered the cauldron a Pontic work, but attempted to relate it to the doctrines of Mithraism; O. Wulff, *Jahrbuch d. k. preuss. Kunstsamml.* 24 (1903) 214–241, follows this interpretation.

Drexel's theories are now generally accepted—cf. the handbook of Shetelig and Falk 189.

An interesting addition to the bibliography cited is the Buddhist interpretation of Japetus S. Steenstrup, *Kongeligt Dansk Videnskabernes Selskab Skrifter* (Raekke 6, Hist-fil.-Afd.) 3, no. 4. He appears as a nineteenth century intellectual forerunner of MacKenzie.

[42] Among the most obvious are the little figure riding a dolphin on the Cernunnos plaque, a group of "Hercules" fighting a lion, a winged horse, and a hippocamp, as well as one female divinity holding a bird who seems derived from an ancient Aphrodite type.

[43] Elements such as the pock-marked bodies of certain animals, the griffin's wings set on backwards, and striations in alternate directions. Celtic art is in general very rich in steppe elements, among them contorted animals with foliate lips, faceted planes, and technical peculiarities of gold filigree work, features absorbed by Celtic tribes which came in contact with the Sarmatians and were ultimately accepted by their kinsmen in the West. Again, I am indebted to Dr. Salmony for having pointed out to me many facets of this phenomenon.

[44] For example, in one scene which represents a procession of warriors (von Jenny, pl. 23), the horsemen wear spurs, objects of material culture which did not come into use until the late La Tène period—Drexel, *op. cit.* 7–8. The subject matter is another proof of the Celtic origin of the work, since it refers to a sacrifice to Teutates, the large priest thrusting a figure head down into a deep bowl seeming almost an illustration to the text of a scholiast on Lucan: *Teutates Mercurius sic apud Gallos placatur; in plenum semicupium homo in caput demittitur, ut ibi suffocetur.* Drexel (p. 11) also cites this passage, but does not discuss the problem of an incorrect identification with Mercury. In recent years it has become increasingly clear through inscriptions and monuments that Teutates is to be regarded as the Celtic equivalent to

B.C. On the other hand, those who see elements of the Middle Ages in the style cannot explain the survival of purely Celtic features of costume and equipment[45] by a persistent tradition of Celtic mythology. The most satisfactory dating is that educed by Drexel, from 100 B.C. to 50 A.D., with a preference for the earlier part of this period.[46]

There have been many and varied discussions concerning the ultimate source of the "tailors' seat" and the explanation for the occurrence of the motive in Gallo-Roman sculpture. Exponents of a theory of purely autonomous development follow the argument of Robert Mowat[47] who, proposing the term "posture gauloise" to replace "posture indienne" or "bouddhique" current in the nineteenth century, explained it as a fortuitous result of the fact, attested by Strabo and Diodorus Siculus,[48] that the ancient Gauls were accustomed to sit upon the ground rather than upon stools or chairs. He maintained that the adaptation of this national characteristic to Cernunnos was understandable within an identification of the god with Dis Pater, mentioned by Caesar as the divine ancestor of the Celts.[49] In recent years Mowat has been followed by Jacobsthal,[50] by Lambrechts,[51] and by Drexel,[52] who imagines that a Greek artist created the Cernunnos image for the Celts, utilizing a posture which he associated with the "barbarians" as well as antlers borrowed from Actaeon, the Greek hero whose transformation into a stag is symbolized by this detail. Such transference from an alleged ethnological peculiarity cannot be accepted in art-historical terms, particularly when our catalogue indicates that the pose cannot be proved exclusive to Cernunnos or when one of the earliest representations of the god, the rock carving of Val Camonica, does not show it.

A group of modern studies carries on the nineteenth century researches of A. Bertrand,[53] who was the most vociferous advocate of direct or indirect influence from India, not merely confining this influence to the artistic realm[54] but seeing in the "Buddhist" pose an attitude

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Mars. This assimilation of a native god to more than one Roman divinity is, however, typical for Gaul and Germany, as will be indicated below.

[45] Namely, in the procession of warriors, the carnyx, the horned helmets, and the shields—Drexel, p. 11. Bertrand utilized analogies with the armor reliefs on the arch at Orange as support for his theory of Cimbrian origin for the Gundestrup vessel, studying the arms and claiming that only the Cimbrians continued to use this type, which was accepted by the Romans as Gaulish equipment *par excellence*—*R.A* 1894, 1, pp. 152–169.

[46] *Op. cit.* 14–18. He compares three silver *phalerae* which he connects with the Temple of Artemis Tauropolus in Comana Pontica and with dedications by Mithradates Eupator. In the Vienna Hofmuseum is a fragmentary silver sheet from a find in Csora, Siebenbürgen. Other objects in the find suggest a date about the turn of the Christian era. The two figures represented on this piece bear some relation to the Gundestrup divinities (*ibid.* 8); the style is cruder, however, and cannot be used as an absolute chronological indication for the Gundestrup cauldron. Cf. Petersen, *Archaeologiai értesitö* 1893, 199–202.

[47] *Bull. épigr.* 1 (1881) 116; 3 (1883) 171 f.

[48] Strabo 4. 4. 3; Diodorus 5. 28. 4.

[49] At the end of the present article relationships to Dis Pater will be approached from an entirely different direction.

[50] *Early Celtic Art* 1, p. 6, citing H. Möbius *AM* 50 (1925) 47.

[51] *Op. cit.* 60.

[52] *Röm.-germ. Komm. Bericht* 14 (1922) 20.

[53] *R.A* 1880, 2, p. 31; *ibid.* 1882, 1, p. 322. Cf. H. Galiment, *Revue mensuelle de l'école d'anthropologie de Paris* 6 (1896) 45–50, who argues against Bertrand. In the main, he follows Mowat, but pleads for a more general term than his "posture gauloise."

[54] At about the same date, Gaidoz called attention (*R.A* 1881, 1, pp. 193–300) to Bactrian coins of the first century B.C., on which King Maues and his successors are represented in the same cross-legged posture; these he offered as the numismatic mediators between India and Gaul. With the Bactrian examples he compared as a direct imitation the Celtic coin type already mentioned (see note 9), going so far as to accept the boar on the reverse as a barbarian degeneration of an elephant on the Bactrian prototypes! A similar and even more far-fetched explanation was offered by E. Fourdrignier, *Bull. d. l. soc. d'anthropologie de Paris* 10 (1899) 149–150, 160–162. For the Celtic coin he sought a prototype in coins of Caesar with an elephant raising its trunk. The Celts, he believed, made the elephant into a boar, taking his trunk and putting it into the field above him (the horned serpent!).

For the Bactrian coins, see A. von Sallet, *ZfN* 6 (1879) 165–231, 271–411. The type begins with Maues

perhaps required in certain mystery rites introduced into Gaul at some undetermined date.

Among more recent heirs to this line of investigation is G. Supka,[55] whose article on Buddhist motives in the art of the migrations period includes discussion of two of our monuments, a statuary group from Saintes (figs. 9–10) and a copper statuette from Bouray (fig. 2).[56] His comparison of the latter with a Gupta piece of 448 A.D. ("not much later") is a result of Supka's misunderstanding of the primitive character of provincial art for "Late Antique" abstraction. The Bouray statuette retains so much of pure La Tène style, particularly in the head with its hair combed down evenly in all directions from a central point and the swelling of the individual hatched locks,[57] that it cannot be dated very far into the Roman period.

The most impressive exponent of the theory of Indian origin for the "tailors' seat" is Hans Berstl, who has traced an alleged westward diffusion of the "yogi motive" about the turn of the Christian era.[58] The most valuable contribution of his study has been a clarification of the role played by certain Graeco-Egyptian terracottas in the spread of the cross-legged pose into Gaul. Late Hellenistic and Roman figurines illustrate the use of this posture for "Klagefrauen,"[59] for female figures who often hold grapes and a pomegranate,[60] or for representations of Isis nursing Horus[61] of which similar examples are known from ateliers in Gaul. Although all these terracottas belong in the realm of minor, and more or less folk art, it is entirely possible that the motive existed in more monumental art within the complex of the mystery cults of Demeter in Greece and of Isis in Egypt.[62] Whether or not these Egyptian statu-

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c. 100 B.C. (?) and culminates in the coins of King Kanishka. The pose seems to be a royal symbol until Kanishka's mintings appear with the representation of Buddha. Buddha was first represented anthropomorphically after the first century A.D., but many scholars, including Berstl, assume that his characteristic posture had its prototypes in figures of teachers and in the long history of the yogi pose for contemplation. The main art historical argument for these theories seems to be the "artistic intensity of later Indian monuments"—Berstl, *Jahrbuch d. asiatisch. Kunst* 1 (1924) 168. On the origin of the Buddha image, see Coomaraswamy, *Art Bulletin* 9 (1926–27) 287–328, who reproduces all the coins in question. Coomaraswamy argues against the over-emphasis on Greek stimulation of Indian art as contained in the works of Foucher.

[55] *Monatshefte f. Kunstwiss.* 10 (1917) 217–237; pls. 24–32.

[56] This he compares with a Graeco-Buddhist work of "about" the first century A.D., a statuary group from Sahri-Bahlol which represents Kuwera, a god of wealth who holds a purse, and Hâriti, a goddess of plenty and of childbirth. The Indian sculpture does indeed bear a strong similarity, only one of the many striking analogies between Gallo-Roman art and the art of India for which no satisfactory explanation has yet been offered (cf. Foucher, "Le couple tutélaire dans la Gaule et dans l'Inde," *RA* 1912, 2, pp. 341–349). The chronological priority would appear to be with Gaul; Supka's lack of knowledge of Gallo-Roman art or its chronology invalidates his conclusions of Indian influence. Furthermore, he tortures not only chronology but style as well in defining the Bouray statuette as a pasticcio which combines a Buddhist torso, carried from India into Gaul, with a "Gaulish" head (*op. cit.* 219–220. Cf. H. de Villefosse in *Mémoires d. l. soc. nat. des antiquaires de France* 72 [1912] 246). There is nothing in this figure of the rich, amorphous plasticity of Indian sculpture, whereas the proportion of head to body, the flatness of the torso, or the patterned incision of buttocks and shoulder-blades can be closely paralleled in Celtic work.

[57] For the hair style, one may compare various decorative masks on La Tène vessels or appliqué plaques—Jacobsthal, *Celtic Art*, plates. One of the most salient characteristics of Celtic ornament is the plastic swelling of individual elements in precisely this manner.

[58] *Jb. asiat. Kunst* 1924, 165–190; pls. 99–106.

[59] One example cited by Berstl, in Frankfurt, bears a striking resemblance to the Celtic coin type already mentioned, with its hands raised to its hair. See Kaufmann, *Koroplastik*, pl. 37, fig. 297, p. 115. He calls it a "Kinder-orans" and states that the type, naked as well as clothed, appears in the Fayum from at least the beginning of the third century B.C.

[60] Weber, *Die ägypt.-griech. Terrakotten* (Berlin) pls. 22 f., nos. 219–20, 222–26, 228–29, 231, 233. These figurines seem to belong, in the main, to Roman times.

[61] Berstl reproduces an excellent example (pl. 103, 3). Cf. J. Vogt, *Terrakotten . . . Samml. Ernst von Sieglin*, pt. 2, pl. VIII, 3–4. A similar type is used for Bubastis.

[62] One recalls a small frieze in the House of the Dioscuri at Pompeii which shows Demeter seated in

ettes depend upon India, as Berstl contends, and despite the documented penetration of the Isis cult into Gaul and Germany,[63] there is evidence that the influences which acted on Cernunnos representations antedate considerably such modifications.

Crucial monuments in this entire problem are statuary fragments from La Roquepertuse, near Velaux in southern France.[64] If these statues[65] do not represent Cernunnos, they must be connected with his cult. It is possible that they are figures of priests seated in the cross-legged pose which their divinity normally assumed. The portico of the sanctuary displays sculptures of decapitated heads walled into niches in its pillars,[66] a feature which seems eminently suited to the decoration of a precinct of a chthonic god such as Cernunnos will be shown to be. Paintings of birds, fish, horses, plants, and other ornaments on the same pillars are more consistent with his fertility aspects.[67] In the absence of their heads, however, one cannot be certain of the identification of the cross-legged figures set up within the sacred enclosure.

Salomon Reinach was the first to date these sculptures in the fifth century B.C.,[68] and on the basis of their stylistic peculiarities founded his theory that "le pose accroupi" was infused into both Indian and Celtic art by archaic Ionian prototypes.[69] Although these particular statues are without precise analogies, there is considerable justification for Reinach's chronology. Other sculptures from the precinct are consistent with better known categories of early La Tène monumental style; the pottery of the site has been dated from c. 600 to the second century B.C. (no differentiation has been made, however, between finds from the sanctuary itself and from the remainder of the plateau);[70] and the swastika ornament is a common motive of the geometric wave which enjoyed prolonged popularity in later decorative art. A degree of Greek influence is no less supportable,[71] nor is it surprising in this region around the Ionian colony of Massalia. Acroteria on two of the statue bases are tangible details,[72] and there is something in the plastic

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a modified cross-legged pose near a well and receiving water from a shepherd—Curtius, *Wandmalerei*, fig. 181 ("die irrende Demeter"). This painting is often referred to as "The Return of Odysseus," an interpretation patently inconsistent with the representation.

[63] Berstl, *op. cit.* 167 and note 6. Cf. A. Erman, *Die ägypt. Religion* 254–255; H. Schaaffhausen, *Bonner Jahrb.* 76 (1883) 31–62. It is generally considered that the Isis cult was introduced via Marseille and made its way up the Rhone valley to the Rhineland, where Tacitus already documents its presence in the early first century A.D.

[64] See our catalogue B, no 5. The best reproductions are to be found in Jacobsthal, *EC.I* 2, pls. 3 4, no. 4, A–C. In the text (pp. 5 f.) he presents a valuable summation of previous discussions.

[65] Bertrand assigned these squatting images to his sphere of Indian influence about the date of Christ's birth, citing not only the pose but also the "blessing" gesture of the hand and the swastika ornament (*R.I* 1882, 1, pp. 321 ff.). Although the sanctuary and its monuments plead for renewed study, investigations which have been made indicate that these statues date well before the crystallization of the "yogi" pose in Indian sculpture, even if this can be accepted for the third century B.C. with Berstl and Coomaraswamy.

[66] Lantier, *A.I* 44 (1929) 291. Cf. Gerin-Ricard, *Provincia*, 8 (1928) p. 58. Benoit, *L'art primitif méditerranéen* 34–36 and plates. For the cult of the decapitated head in Gaul, see Reinach, *Revue celtique* 1913, 38–60, 253–286, with literary sources cited (note particularly Livy 23.24 and *CIL* XII 1077).

[67] Lantier, *op. cit.* 286, fig. 2.

[68] *CR.AI* 1901, 1, p. 281. Cf. Lantier, *op. cit.* 287: between fifth and second century B.C.

[69] *Cultes, mythes* 4 pp. 64–66. Reinach had previously (*Bronzes fig.* 17, 191) admitted influence from the Egyptian scribe-god, Imhotep, although there could be no connection in concept or meaning between Egyptian scribes and Cernunnos.

For theories of "Celto-Ligurian" or "Greco-Ligurian" style in connection with these statues and others from southern France, see Reinach, *CR.AI* 1901, 281; Gerin-Ricard and d'Agnel, *Antiquités . . . l'allée de l'Arc en Provence, passim;* Esperandieu, *MonPiot* 30 (1929) 69–76; and, especially, the recent study by Benoit, *op. cit.*, for the stylistic community of Spain, southern France, and Italy.

[70] Gerin-Ricard, *Provincia* 1928, 58. Cf. Benoît, *op. cit.* 28, for the opinion that the sanctuary of Roquepertuse is not earlier than the fourth or even third century B.C.

[71] Jacobsthal, *EC.I* 3. He also dates the sanctuary in the fourth century B.C.

[72] *Ibid.* 6. Lantier, *A.I* 1929, 286.

yet unarticulated volumes of these figures which corresponds to Ionic archaic style. Reinach's hypothesis is supported by minor finds within the regions dominated by Eastern Greek civilization which reveal the cross-legged pose or modifications of it. Terracottas from Cyprus,[73] Cyrenaica,[74] and Punic Carthage,[75] however, indicate that a Phoenecian stratum underlay the "Ionic" development. On the other hand, it is true that one cannot point to a single example of the pose in monumental Greek sculpture of any period.[76]

To my mind, the most judicious explanation of the parallels between India and Gaul in the matter of the cross-legged pose would be as follows. A hieratic use of the posture is documented for the early dynasties of Ur.[77] Seals and other objects of minor art from both Sumer and such Indian sites as Harappa and Mohenjodaro illustrate the diffusion of the motive in the Indo-Sumerian art of the third millennium.[78] Once introduced into India it probably persisted in those spheres indicated by Coomaraswamy until its adoption for official Buddha images in the first century A.D. From the same Near Eastern tradition the motive may have both spread into Egypt and survived to form one of the oriental elements in the Phoenecian-Ionic art which Reinach cites. In any case, it is clear that it is not to India that one must turn for the sources of Cernunnos' posture. When the archaeology of the Celtic kingdom established in Galatia in the third century B.C. is scientifically explored, new light may be cast on other enigmatic relationships between the later art of Gaul and India and potential artistic currents flowing from West to East.

The second problem posed by the Gundestrup cauldron is the significance of the ram-headed serpent. This vessel provides our most explicit evidence that the hybrid reptile, although he frequently accompanies Cernunnos, is more than an attribute of that divinity and cannot be contained exclusively within his religious circle.[79] Two other interior plaques show the same

[73] Winter, *Typen* 2, pl. 11, no. 7. See also, Collignon, *Hist. sc. gr.* 1, p. 15, fig. 4. A modification of the cross-legged pose, based on prototypes in Egyptian art, is very common in Cypriote figurines: the right leg is bent under the body in approved fashion, but the left is more vertical—E. Curtius, *Atlas, Cesnola Coll.* 1, pl. 130–132; 2, pl. 36, 44. The same posture is seen in reliefs from Carthage (see below, note 75), and is not absent among the "statues accroupies" published by Ésperandieu (cf. E. II, no. 1626, a statuette in stone from Vichy in the Museum of Moulins).

[74] Winter, *op. cit.* 2, pl. 270, 3 (a child with crossed legs and raised arms, in the Louvre).

[75] Reinach (review, *RA* 1884, 2, p. 385, of E. de Ste-Marie, *Mission à Carthage*) mentions a figurine of a woman seated cross-legged, holding grapes in one hand and a dove in the other. A partial tailors' seat is seen in votive stelae from Carthage which represent a nude child holding an "apple" (the object seems rather to be a disc and crescent, a motive which appears in the pediments of these small reliefs). One of these bears an inscription to the great Tanit and to Baal Ammon—Berger, *Musée . . . de Carthage* (Mus. et coll. de l'Algérie, 8), pl. 1, 4; p. 13, no. 6.

[76] A life-size statue of a squatting "slave" discovered at Halicarnassos was certainly not executed for the Mausoleum in the fourth century B.C., as Möbius has maintained (*AM* 41 [1916] 209 f.; *ibid.* 50 [1925] 45–50). His fourth century dating follows that of Maiuri; a more convincing suggestion, in view of the insensitive repetition of drapery folds and emphasis upon patterned contrasts of light and shade, is that of Karo (*AM* 45 [1920] 160), who places it in the second century A.D. The statue is of island marble and measures 0.77 m. in height.

It is interesting to note that Pan, one Greek divinity who is comparable to Cernunnos in his resistance to anthropomorphization, is shown seated cross-legged on certain Attic fourth century nymph reliefs: Ilissos relief in Berlin (*Beschreibung*, no. 709; Rodenwaldt, *AM* 37 [1912] 147, fig. 4); Parnes relief (Svoronos, *Nat.-Mus.* 1, pl. 74, no. 1448). Möbius (*AM* 1925, 45) cites these, together with an example from Vari where the legs are not crossed.

[77] Woolley, *Development of Sumerian Art*, p. 90 f.; his plate 47a reproduces the first dynasty statue of Kur-lil in the British Museum (Budge, *Guide* 57, pl. XXII).

[78] An interesting blue faience tablet from Mohenjodaro is published by Marshall, *Annual Report, Archaeological Survey of India* 1924–25, 61 f. He argues that it represents a deity rather than a king, because the cross-legged figure is flanked by two worshippers and there is a snake beside him.

[79] Cf. Reinach, *Bronzes fig.* 195 ff., with a catalogue of the major monuments. Elsewhere (*RA* 1891, 1, pp. 1–6; 1897, 2, pp. 315–326) he contended that on a much disputed "altar" from Mavilly (E III, no. 2067) the ram-serpent represented with twelve gods of the Roman pantheon stands for the entire Celtic pan-

composite serpent; in one instance he is associated with a god who holds the sacred cosmic wheel,[80] in another with a sacrifice and procession of warriors which relate to Teutates.[81] Among Gallo-Roman monuments the same animal is twice represented with the Celtic Mars or a person in military dress,[82] and several times as an attribute of Mercury.[83] He appears alone as an heraldic symbol on certain Celtic coins discovered in Württemberg, Bavaria, Saxony and Bohemia.[84] Forrer illustrates examples which indicate that the obverses of these concave, gold coins originally bore imitations of the likeness of Philip of Macedon, but that the portrait was gradually eliminated in successive castings.[85] In a monograph on the type written in the 1860's,[86] Streber classified the impressions known at that time, dividing them into seven major groups. In the first group belong those with the device of a large serpent coiled about the outer circumference of the coin, a serpent with the head either of a lion or, more usually, of a ram.

From these various advices it appears that the ram-serpent is an independent Celtic divinity or semi-divinity which may share in the cult of several other gods. Its meaning is certainly to be sought in the chthonic sphere, since the snake is the animal *par excellence* of the underworld among myriad peoples and theological systems. It is also probable that in Gaul "the ram was associated as a sacrificial animal with the cult of fire on the hearth, and by an easy transition was connected with the cult of the dead there."[87] Ram figurines are found in ancient tombs and frequent among Celtic remains in Gaul are clay andirons which terminate in rams' heads.[88] The combination of ram and serpent is, then, an entirely logical syncretism which produced a chthonic emblem for the Celts. Its association with Cernunnos on the Gundestrup plaque is our first intimation of a second aspect of that divinity which will be fully elaborated in discussion of the monuments of the Roman period: his dominion over the world of the dead.

On the other hand, the ram's head probably has implications of fertility too. The ancient Greek reverence of the ram in Arcadia[89] and its adaptation as the cult animal of Hermes may be rooted in something deeper than mere animal husbandry. One wishes that Pausanias had felt

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theon. The interpretation of the other figures is debated, however, and there is little justification for this assumption.

[80] von Jenny, pl. 25.

[81] *Ibid.* pl. 23. See above, note 44.

[82] On the Mavilly altar cited above, and on a stele from Vignory in the Langres Museum (E IV, no. 3219). The latter is a very small relief (Ht: 0.43 m.; W.: 0.19 m.) which represents a male personage wearing a tunic and scaled skirt. He is crowned with a three-pointed diadem and holds a ram-headed serpent in his right hand. E. Flouest (*R.A* 1884, 2, pp. 285–298) attempted to relate it to Mithraism, but there are no analogies for either the figure or its strange costume.

[83] The most explicit association occurs on an unusual relief in the Beauvais Museum (E V, no. 3919 with bibliography). On the main face stands a bearded Mercury, characterized by his winged petasos, purse and caduceus. On the lateral surfaces appear horned serpents, dolphins and pateras. The inscription is modern—de Ricci, *R.A* 1899, 2, pp. 103 ff.; Reinach, *Catalogue. . . S. Germain* 1926, p. 91, fig. 78.

[84] de Longpérier, *Oeuvres* 3, pp. 18–28; pls. I–II (*Rev.Num* 1863, 141–151). Note that one example from Gagers near Munich has the head of a deer seen frontally (*Rev.Num* pl. V, 22; Blanchet, *Traité* 446).

[85] *Kelt. Num.* pl. XXVI, p. 34, fig. 65. Streber (cf. *infra*) considered them independent of Macedonian coinage because their weight is not connected with that of Philip's staters. Longpérier, however, pointed out (*op. cit.* 22) that the weight is the same as the Roman aureus of the last two centuries of the Republic; this does not invalidate the artistic influence from Macedonia.

[86] "Über die sogenannten Regenbogen-Schüsselchen," (*Abh. k. bayer. Akad. d. Wissensch.* IX, 1, 3, 1860–62). These were in former times the object of peasant superstitions; the belief that they were deposited from rain clouds at the moment when a rainbow appeared is reflected in the numismatic terms, *l'arc-en-ciel, scutellae iridis*, etc.

[87] MacCulloch, *Religion of Anc. Celts* 34 and 166 f.

[88] Déchelette, *R.A* 1898, 2, pp. 63–81, 245–262. "Le rôle du bélier dans la religion des morts tend à faire assigner au serpent à tête de bélier une place parmi les divinités funéraires"—*ibid.* 261. The excavations of Mont Beuvray have provided evidence for sepulture beneath the hearth of dwelling places (cf. J. G. Bulliot, *Fouilles de Mont Beuvray*, 1, p. 396.

[89] Lamb, *Bronzes* 92. In Athens there is a bronze group from Methydrion which shows ram-shaped upright figures dancing in a circle—*AA* 1912, 38.

free to relate what he knew "of the story told at the mysteries of the Mother about Hermes and the ram."[90] But there exist prophylactic reliefs showing Hermes with a phallus which terminates in a ram's head. One of these has been discovered in Delos.[91] Another from Durazzo, in Albania, represents Hermes *phallophoros*. Picard has demonstrated[92] that the earlier descriptions of this as Hermes carrying an enormous serpent slung over a staff balanced on his shoulder are incorrect. The "serpent" passes between his legs and is actually formed of the two parts of double genitalia, horned like the Delos example. Recalling the ithyphallic worshipper beside Cernunnos in the Val Camonica carving and anticipating Mercury's association with him on Gallo-Roman monuments, it is tempting to consider these concepts of fecundity as contributing factors in the formation of the Celtic ram-serpent.

From what source the Celts derived the particular iconography of this hybrid serpent remains obscure. In all likelihood it is to be added to the long list of motives from the art of the steppe peoples which were accepted by La Tène craftsmen. Those eastern nomads also disseminated certain artistic conventions into the Far East and it is, therefore, not too surprising to find the ram-horned serpent in the repertoire of the bronze-workers of the Chou period in China.[93] In the classical world one is reminded of the graphic literature which tells of the horned serpent Zagreus,[94] born of Persephone and Zeus and later rent by the Titans in his bull manifestation. His cult, eventually absorbed by the legends of Dionysos' birth,[95] was centered in the Thracian region with which the Celts living on the shores of the Black Sea were in close contact. The extraordinary reverence of the serpent and of the *ovum anguinum* (as related by Pliny)[96] among the inhabitants of Gaul may be an independent development, but there is at least some possibility that their ram-headed serpent has connections with Greek mythology.

Consideration of pre-Roman representations of Cernunnos has permitted certain general conclusions concerning the origin of the god from a very ancient Celtic stag deity, although he was fully emancipated from this zoolatrous background by at least the fourth century B.C. It has been suggested that his characteristic cross-legged posture probably evolved from prototypes to be sought in the East Mediterranean world and which could have penetrated Gaul by two routes, through the Greek colonies of southern France, or through the Black Sea region where far-flung Celtic tribes maintained communication with their kinsmen in the West. The same limited monuments have shown that Cernunnos' primary interpretation is to be connected with the fertility of nature, generation of

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[90] 3.3.3. *τὸν δὲ ἐν τελετῇ Μητρὸς ἐπὶ Ἑρμῇ λεγόμενον καὶ τῷ κριῷ λόγον ἐπιστάμενος οὐ λέγω.*

[91] J. Chamonard, *BCH* 30 (1906) 589, fig. 37.

[92] Picard, *Albania* 2 (1927) 24–27. The relief is in the Museum at Tirana. Ht: 1.80 m.; W: 0.60 m. Picard dates it "not before the epoch of the colony of Augustus." I have discussed this relief with M. Leon Rey, and owe to his kindness my knowledge of a bronze figurine for suspension in Naples which represents Hermes with double phallus and rams' heads as well as with pendant bells—C. F., *Musée royal de Naples, peintures, bronzes et statues érotiques du Cabinet secret* (Paris 1836) pl. XXIII, p. 27.

[93] I owe this information to Dr. Salmony. For one example, see Koop, *Chinese Bronzes*, pl. 8.

[94] Cf. Reinach, "Le serpent Zagreus et le serpent cornu celtique," *CRAI* 1899, 455; "Zagreus, le serpent cornu," *RA* 1899, 2, pp. 210–217. His theories that Zagreus was a horned serpent have been opposed by several scholars—see Schmidt, Roscher's *Lexicon* 6, col. 535. But many texts speak of Zagreus as horned and indicate that Persephone and Zeus assumed the form of serpents during his conception. Nonnos, VI, 169 lists among the forms of Zagreus "*δράκων ἐλέλικτο κεράστης*." Classical references to Zagreus are collected in C. A. Lobeck, *Aglaophamus*.

[95] Might not the fact that Dionysos is frequently represented with ram's horns be taken as an indication that the little horns of Zagreus (Nonnos 6.165: *κερόεν βρέφος*), his prototype, were also those of a ram? The ram is important in the Sabazius and Cabiric cults of the same Thracian region; see the coins in Münzer and Strack, *Münzen von Thrakien*, pt. 1, p. 81, no. 132, pl. II, 25; p. 191, no. 378, pl. V, 16–17; p. 192, no. 379, pl. V, 18. For rams' heads on Bacchic sarcophagi, see Lehmann-Olsen, *Dionysiac Sarcophagi* 22 and note 32.

[96] Pliny, 29.12. The edition of Bostock (1856) has very complete notes to this passage.

the fruits of the earth and the fecundity of men and animals. On the other hand, in a process which can be paralleled in many religions, "the god, who had at first been earth itself, then a being living below the surface and causing fertility . . . became a divinity of the dead when the multitude of graves had become a wide subterranean region."[97] This is expressed through his association with the Celtic symbol of the cult of the dead, the ram-horned serpent. In the same manner, the Greek Pluto often retains emblems of control over the abundance of the soil in such attributes as the cornucopia.[98]

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face, but is very badly damaged. Of the block which holds most interest for our particular problem only the upper half is extant. On one face appears Cernunnos, clad in a tunic and with two large torques hanging from his antlers. He is, in addition, provided with two prominent cervine ears placed above normal ones. For the first time he is characterized as an old man, heavily bearded and partially bald, an aspect which becomes increasingly emphasized during the Roman period in keeping with the classical conception of a divinity of the underworld. In this instance, however, one cannot be certain of the presence of a ram-serpent, since it would have appeared on the missing portion of the stone. From the larger proportions of Cernunnos in relation to the figures of the remaining three faces, it has been correctly assumed that the divinity could have been portrayed only in the "tailors' seat."

On two adjacent sides of the stone the Dioscuri[104] of normal classical type are depicted; the inscription *Castor* over one of them has been preserved. On the fourth face, at Cernunnos' left, a Celtic divinity again appears: a nude, bearded figure seen in semi-profile, his right arm bent back awkwardly grasping a large club which he wields against a snake at the right. The accompanying inscription has been severely damaged, but from old drawings and careful observation most scholars agree that it reads: *Smert[ull]os*. On one of the companion blocks there is an intimate connection between the two Celtic divinities on adjacent sides in contrast with two Graeco-Roman gods. Esus and the bull with three cranes are certainly regarded as correlative images there, and this is confirmed by a votive monument in Trier[105] which shows Esus cutting down a tree in whose branches the same three birds and a large bull's head are placed. Since Smertullos and Cernunnos are probably grouped together in the same manner, it is necessary to dwell briefly on the significance of the former.

Many interpretations of Smertullos have been offered. Arbois de Jubainville originally considered him as a form of Mercury, a god of light slaying the ram-serpent who belongs to Cer-

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Mercury or Silvanus.

The bull with three cranes is equally enigmatic. The most reasoned explanation of the bull is that of Loeschke, *Erforschung des Tempelbezirkes im Altbachtale zu Trier*. In the sanctuary of *Mercurius Peregrinorum* was discovered a large statue of a bull standing over a man reclining between his forelegs. The base is decorated with two large fish and a "nymph" stands beside him. Loeschke believes him to be a river-god and connected with Tauros Trigaranus, a companion of the "Handelsgott" Esus. This would explain his association with Mercury in his specific aspect of a commerce divinity. The three cranes have never been satisfactorily explained. The complex theorizations of Arbois de Jubainville deserve mention here, however, since they are frequently quoted in consideration of a tricephalic divinity often assimilated to Cernunnos (see below, pp. 34–42). In *Cycl. myth.* he explained that Cernunnos, when represented as a three-headed being, embodies the Gaulic triad Teutates, Esus, Taranis (corresponding to the Irish Bress, Balar, Tethra), in other words his sons. Tauros Trigaranus, he reasoned (p. 385), is the double of Cernunnos and corresponds to a bull in the herd of Geryon. Then, through the faulty etymology of the Celts, Geryon became three cranes in their imagery instead of a figure with three bodies.

[104] The connection with Cernunnos is vague, since the brothers do not appear in his company on other preserved monuments. Like Smertullos, (i.e., Hercules?—cf. *infra*) their general funerary character in no way weakens the chthonic interpretation of Cernunnos. Certain Germanic tribes worshipped divine twins, the Alci, whom Tacitus likened to the Dioscures (*Germania* 43, speaking of the Naharvali). Diodorus says that the Celts living on the shores of the ocean placed the Dioscures among their most prominent gods, and said they came with the Argo (4.56.4). F. Chapoutier (*Les Dioscures aux service d'une déesse* 264, n. 5) relates to this the notation of Strabo on the Samothracian ceremonies of the Bretons (4.4.6). In view of our subsequent discussion of Cernunnos' partner, an earth goddess who might be compared to Demeter, and of ramifications of his cult which include that of the Matres, it is interesting to cite Chapoutier's statement concerning the cult of Cybele and the Dioscures in Gaul: Cybele there took the place of the Matres, the protectors of curative springs —*op. cit.* 240; corroborated by an inscription from Agathe: Ἄδρῃ Μητράσι καὶ Διοσκόροι[ς].

[105] E. VI, no. 4929 with bibl. H. Lehner, *Korrespondenz-Bl. d. Westdeut. Ztschr.* 15 (1896) 33–49, no. 19. The inscription below Mercury and Rosmerta is a dedication by a member of the Mediomatrici, refuting an earlier suggestion once made by Reinach that Esus is merely a local divinity of the Esuvii residing around Paris.

nunnos, the god of "night, death and of evil."[106] But there is no evidence that the serpent is ram-headed, and we have already shown objection to this interpretation of Cernunnos as a divinity of night and evil; Celtic gods of the underworld were not considered harmful or evil, since their realm seems to have been regarded as a fertile region of light, not a gloomy Hades.[107] Later, the same author, in his zealous efforts to coordinate the religion and mythology of Ireland with that of the continent, suggested an equation of Castor with Cuchulainn, called Esus on the continent and in this one instance, Smertullos; likewise Pollux is the second divine brother of Ireland, Conall Cernach or the mainland's Cernunnos.[108] Such an acrobatic correlation is not acceptable. Esus and Smertullos cannot be the same person, although the sculptor of these stones, being called upon to represent two divinities in similar action—the one striking a serpent, the other hewing a tree—chose to render both in the same pose which derives from the classical formula for Hercules slaying the Hydra. Indeed, the most convincing identification of Smertullos is with Hercules, as suggested by Koepp in his study of Ogmios.[109] It is difficult, however, to define the *rapport* between him and Cernunnos. Hercules frequently has funerary significance, and we shall meet him again within the circle of our "dieu accroupi."[110] As a further tentative note, one may call attention to a stele from Meaux[111] on which a similar figure is shown in combat with a snake. Between his legs appears an enigmatic head, larger than that of the god, which seems to represent one of the tricephalic divinities often assimilated to Cernunnos.

Although the Cluny Museum sculptures may thus be drawn into the general line of interpretation that has been established for Cernunnos, they cast little new light upon it. The only novel feature is the acceptance of a more classical, bearded physiognomy which is to become increasingly characteristic for the divinity during the course of Gallo-Roman art. The real importance of these reliefs lies in their being precisely dated in the period of Tiberius and in their stylistic analogies with a more informative monument, the so-called Altar of Saintes (figs. 9–10).[112] Lothar Hahl, in his valuable dissertation which establishes a stylistic framework for the dating of provincial sculpture, has already placed this group in relation to a series of seated figures from the same site.[113] According to his chronology, the group exemplifies a development from early Flavian to late Flavian-Trajanic style, and our divine couple stands at the beginning of it. He notes that the headdress of the goddess seems to have been affected by the Claudian "Zopfschleife." In view of this detail and of a peculiarity of drapery-rendering which this sculpture shares with the Paris blocks—a sort of interlocking, plaited pattern—I should be inclined to place it even closer to the period of Tiberius.

As with so many problematic monuments in our catalogue, the Saintes "altar" denies us positive identification of its "dieu accroupi," since the head of the god is destroyed. This is also true of the smaller relief on the back of the figures. Nevertheless, the presence of three of Cernunnos' attributes, cross-legged posture, torque and purse, together with the accompanying goddess whose cornucopia places her within a fertility realm, permits an identification with that divinity. What is more, the shape of the break above the head of the smaller representation actually preserves traces of antlers (the tip of the left one still remains).

The Saintes sculpture introduces the anonymous goddess who is Cernunnos' female partner. Although in this instance she does not seem to have had antlers, our catalogue contains three independent bronze statuettes of her with that attribute.[114] In all of these the cross-legged pose and antlers are prominent indices of the close

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[106] *Cycl.myth.* 382 f. Cf. Steuding, "Atusmerius, Adsmerius," Roscher's *Lexicon*, 1¹, col. 727.

[107] MacCulloch, *op. cit.* 60.

[108] *RA* 1900, 1, pp. 66–74.

[109] *BonnJbb* (1919) 56. Cf. also, Mowat, *op. cit.* 117.

[110] See the Saintes "altar," Catalogue B, no. 3, and below, p. 33. For Hercules as a fertility divinity, see Furtwängler, Roscher's *Lexicon*, 1², col. 2157 f.; also P. L. Williams, *Statues on Coins of South Italy* 5 f. and notes.

[111] E IV, no. 3212 with bibl. Museum of Meaux. This is called "Heracles fighting the Hydra."

[112] In addition to Bertrand's monograph, see Gassies. *REA* 9 (1907) 364–368.

[113] *Stilentwicklung der provinzialröm. Plastik*, 45 f.

[114] Catalogue A. nos. 3–5.

relationship between herself and the "horned one." The bronzes consistently portray the cornucopia attribute, the one in the British Museum (fig. 6) and that published by Montfaucon supplementing it with a patera. At Saintes her secondary attribute is recognizable as a bird. A small female figure standing at her knee holds the same objects,[115] which obviate the possibility that she might be a worshipper, and show that she must be regarded as a daughter goddess.[116] The whole constellation recalls nothing so much as the Greek divinities, Pluto, Demeter and Kore. In fact, we shall discuss evidence which suggests that a classicizing syncretism is already at work upon this group, and that the artist was aware of a basic similarity between the Celtic and the Hellenic "triads." Yet the entire emphasis is upon fertility, expressed by means of the purse, cornucopia and dove(?), and not upon chthonic aspects. The obscure allusion to Hercules on the reverse is comparable to the Cluny "altar," and may also imply fertility.

An analogous couple of approximately the same date, two statues from Sommerécourt (figs. 11–12),[117] provide the chthonic symbolism which is suppressed in the Saintes group. The female figure is again seated normally, but her cornucopia, the cross-legged pose of her companion, and the antlers which were originally attached to his head[118] identify them sufficiently. Both figures hold vessels in which they offer nourishment to three ram-headed serpents. Two of these representatives of the underworld entwine the body of Cernunnos, the goddess having only one. In addition, the pomegranate (?) which she holds[119] would be specific evidence that *interpretatio romana* had affected the artist and that we are justified in recognizing divinities who parallel those of the Eleusinian mysteries in certain respects.

Before turning to representations of Cernunnos from later Imperial times, it is necessary to consider a parallel development indicated by a problematic statuette from Bouray, mentioned previously in connection with the questions of Indian influence upon the "pose accroupi." This figure (fig. 2)[120] cannot be proved to represent Cernunnos, although it must belong to his religious ambit; this and other images of doubtful identity included in our catalogue may well have been intended as priests of the cult. In this instance, strong preservation of typical features of La Tène style favors the conclusion that the work cannot date after the first century A.D.[121] One might compare the head with those attached to the Aylesford bucket[122] for general similarity of shape, as well as for such features as the extremely low forehead, the treatment of nose and brow as one plastic unit, or the rendering of the lips by two sharp planes set at an angle to one another. Again, several small bronze heads found at Welwyn, Hertfordshire,[123] although of different type, display an analogous hatched stylization of eyebrows and lashes; and the eyes of blue and white paste maintain a technique seen on the exterior panels of the Gundestrup cauldron.

The value of this statuette from Bouray lies not in any intrinsic iconographical interest, but in its stylistic relationship with a work whose interpretation produces startling ramifications, a

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[115] It is perhaps the same goddess who flanks the horned god on the reverse of the monument. The bases under those relief representations suggest that the three figures depict statues which perhaps stood in the sanctuary, although this would not preclude, of course, an underlying logic in their combination.

[116] Gassies (*op. cit.* 365) regarded her as a local emanation of the Mother goddess, perhaps a small fountain.

[117] Catalogue B, nos. 1–2. In addition to the bibliography cited there, see De Caumont, *BMon* 17 (1851) 307 for an identification of the goddess as Nehalenia; Reinach, *Cultes* 1, 68; Flouest, *R.A* 1884, 2, pp. 41 f., pls. II–III. The style of these two figures is extremely significant for problems of Romanesque dependence upon local Gallo-Roman works. Hahl (*op. cit.* 44 f.) places the goddess in early Imperial times, i.e. pre-Flavian.

[118] Notice that the head is still faithful to the beardless tradition.

[119] Cf. Bertrand, *R.A* 1884, 2, p. 302.

[120] Catalogue A, no. 10. Cf. above, p. 22.

[121] Cf. Lantier, *MonPiot* 1934, 50–52.

[122] Smith, *British Mus., Guide . . . Early Iron Age*², fig. 135; Ebert, 1, pl. 26a.

[123] Smith, *op. cit.* pl. XI. Close analogies are also to be found in the heads on certain silver discs in Brescia—Jacobsthal, *EC.A*, pl. 53, no. 84.

bronze figurine from the vicinity of Autun (fig. 7)[124] which will enable us to trace an important development of the Cernunnos cult from at least the first century A.D. Here the awkward junction of head and body seems a translation from the Bouray type of figure with separate head formed for insertion into the torso. Also, the rendering of the hair and tendency to patternize are so close to the latter that the two statuettes must belong to the same period.

Not only does the Autun bronze reveal all the characteristics which we have come to associate with Cernunnos: cross-legged pose, antlers (the holes for their insertion are clear), sacred torques, and even the ram-headed serpents (in this case with fish-tails), but two secondary faces placed above the divinity's ears, not visible in our illustration, announce entirely new avenues of research. Numerous monuments in Gaul acquaint us with a tricephalic god whose ambiguous character has occasioned much archaeological discussion and various conflicting theories. It is obvious that this being is here assimilated to Cernunnos, the Autun statuette thus becoming a key monument in the determination of his significance as in the enlargement of our vision of the stag god. Nor is this a unique syncretism. A bust of a statue found in Dordogne (fig. 5)[125] shows essentially the same combination, save that the three heads are of equal size and therefore even more prominent.

Wide interest in the tricephalic god of Gaul first arose after the middle of the nineteenth century as a result of the publication of a group of monuments found in Reims. These have the form of quadrangular cippi or colonettes and there are now about twelve examples known from that city (fig. 8)[126] where, it is interesting to note, one of the most grandiose monuments of the Cernunnos cult was unearthed (fig. 13). There are minor variations among these sculptures, but the most usual disposition gives a relief of three bearded faces—a frontal one flanked by two profiles—united by a single pair of huge eyes, with the block surmounted by a representation of a ram's head and of a bird which is most probably a cock. At first numismatists connected these busts with certain early coins of the Remi the obverses of which depict three profile heads, placed one behind the other in pseudo-perspective recession, and thought of some specifically local divinity.[127] This view was soon challenged,[128] and rightly, since each bust on the coins has its own comma-shaped shoulder. In addition, the existence of identical monuments in other provinces of France precludes any geographical limitation of the type.[129]

Robert Mowat was the persistent champion of a theory, in complete contrast to the interpretation which would see an indigenous divinity in the tricephalic figures, that there is nothing "Gaulish" in any of them unless it be the "barbarian crudity" of execution.[130] The monuments were, he argued, merely provincial trans-

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[124] Catalogue A, no. 1.

[125] Catalogue B, no. 4.

[126] E V, no. 3651–2, 3654–9, 3661, 3751 with bibliography. Many of the heads are laureate. For an example found in 1925 at Soissons, see Blanchet, *CRAI* 1930, 199 f. (interpretation as tricephalic Mercury), E XI, no. 7700; R. Louis, *Bull. des antiquaires* 1938, 160 ff.

[127] E. Hucher, *RevNum* 1853, pp. 15 f., pl. 1, 4; *Idem. RevNum* 1863, 58 f.; Duquenelle, *Congrés archéol.* Reims, 1861, 75. Cf. Reinach, *BF* 189. For a clear illustration of the coin, see Blanchet, *Manuel de num. fr.* 1, p. 66, fig. 111.

[128] For the bibliography and analysis of diverse theories, see Blanchet, *Traité* p. 380, no. 131.

[129] Note the following independent examples: (1) E II, no. 1055. Musée de Dax. A white limestone tablet from Auch (Gers). Both the frontal face and the one extant profile are beardless, but a separate bearded head appears at the right. (2) E III, no. 2668. Lyon Museum. Sculpture said to be from Nîmes (Gard). (3) E IV, no. 3287. Langres Museum. A bearded "head" found in the city (Haute-Marne). One head has spiral horns. (4) E V, no. 3762. Laon Museum. Block from Nizy-le-Comte (Aisne). The faces are arranged so one appears on each of the three sides of the block. (5) E VI, no. 4729. Very damaged fragment from Sommeville (Marne). Generally speaking, only the Reims type unites three faces with a single pair of eyes. However, the distribution of these examples as well as such sculptures as the Bordeaux Cernunnos etc., argue against Lambrechts' regional manifestations of one god in the tricephalic, the cross-legged and the ram-serpent divinities (*op. cit.* 51 ff.).

[130] *RA* 1876, 1, p. 60, a note addressed to Longpérier, who adds that there are very good reasons why scholars have not recognized Janus Quadrifrons: the fact



FIG. 13. CERNUNNOS STELE. REIMS MUSEUM. (Cliché Giraudon).

lations of the Roman Janus Quadrifrons, whose fourth face was not executed either because it was not possible in relief technique or, in full round examples, because the fourth side was meant to be placed against a wall. In the face of much natural opposition, Mowat later elaborated his theory,[131] adducing as the model a Hadrianic coin type which represents Janus with three faces. It is not detrimental to this hypothesis of foreign importation that there are no tricephalic figures preserved from La Tène times in Gaul, although double figures are frequent among the rare examples of Celtic stone sculpture.[132] But a three-headed stone from Corleck, Cavan,[133] belongs to a collection of "Gaulish" idols in Ireland of the first century B.C. and proves that the absence of such on the continent is probably fortuitous. In any case, there is no possibility that the three-headed representations of Gallo-Roman art are nothing more than misunderstood adaptations of a Latin phenomenon. Provincial quadricephalic sculptures[134] indicate that this particular classical formula was known, but differentiated from the one under discussion. However, subsequent consideration will show that in special aspects there is a possibility of collateral influence from Graeco-Roman sources. Finally, Mowat's theory would not explain the affiliation of the *triceps* with Cernunnos, an alliance which will be further explored below.

Another theory, propagated mainly by Reinach,[135] has gathered so many adherents that Esperandieu can state apropos of one of the Reims monuments: "Le Tricéphale est le dieu indigène que César identifia au Mercure romain."[136] Reinach based his interpretation upon the evidence of a relief in the Musée Carnavalet in Paris.[137] This relief is carved on one face of a block of stone excavated with three companion pieces at the site of the Hôtel Dieu, all of which scholars consider contemporary with the sculptures from Notre-Dame.[138] It represents a tri-

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that in the full round examples there are still only three heads, and the evidence of the Autun statuette. Mowat's thesis was a revival of an opinion previously expressed by P. Paris, *Congrès archéol.* 1861, 85: is it not Janus whose figures represent the past, present and future?

[131] *Bull. ép.*, 1, pp. 29–30; 3, pp. 168–170. In the latter pages he quotes a passage from Macrobius concerning a typical gesture of Roman Janus figures (*Saturn.* 1.9): *inde et simulacrum ejus plerumque fingitur, manu dextra trecentorum, et sinistra sexaginta et quinque numerum tenens ad demonstrandum anni dimensionem.* Mowat claimed that a tricephalic divinity on a relief from Dennevy (see below, p. 40, n. 174) makes such a symbolic gesture, but it is impossible to distinguish any such dactylology.

[132] See Jacobsthal, *EC.I* 16 and plates.

[133] F. Henry, *Irish Art in the Early Christian Period* 6, pl. 3d.

[134] For example: (1) Cippus of Niederkerschen, Luxemburg, cited by Mowat, *op. cit.* 3, p. 171. This consists of four heads, alternately bearded and clean-shaven, surmounting a column. (2) Bronze statuette from Bordeaux in the Bibliothèque nationale. Ht: 0.095 m. Babelon-Blanchet, *Catalogue* p. 158, no. 362; Blanchet, *Bull. des antiquaires* 1895. 86 f. The figure is a nude, standing Mercury, identified by the purse in his right hand and wings on his main head. The front and back faces are beardless, while those at the sides are bearded. It is a question how much of this conception is dependent upon classical tradition. For assimilation of the *triceps* to Mercury cf. *infra*.

[135] *Rev. de l'hist. des religions* 1907, 57–82 (*Cultes* 3, 160–185).

[136] Vol. V, p. 12, under no. 3661.

[137] E IV, no. 3137 with bibl. Ht: 0.96 m.; W: 0.55 m; th: 0.61 m. This and its companion pieces were excavated in 1867; for notice of discovery, see Longpérier, *CRAI* 7, 1871, 20 Oct., p. 379.

[138] For discussion and possible reconstructions, see Pachtère, *Paris à l'époque gallo-romaine* 105 f., note 3, pl. XIII, 1–5; Mowat, *op. cit.* 1, 27–30; Blanchet, *Bull. d. l. soc. de l'histoire de Paris* 36 (1909) 201–205; Krüger, *Annales du XXIe Congrès archéologique*, Liége, 1909, 123–137, pl. VI. The Mercury figure is set into a surface which is imbricated; one adjacent face of the block bears a relief of a putto with the large helmet of Mars. One face of each remaining block is covered with imbrications, the adjacent faces bearing a putto with greaves, another with a sword and a third with a shield, respectively. There is general agreement on a reconstruction as some type of pedestal or base. Since the subject matter involves the Disarmament of Mars, most scholars assume that the tricephalic image is in some manner connected with that divinity. There is a strong discrepancy in style, however, between the three-headed Mercury and the lively putti, and it seems – particularly since the imbrications are sharply interrupted to form his



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cephalic figure who can be identified with Mercury by virtue of certain attributes peculiar to that divinity in provincial sculpture: a purse held in his right hand over the head of a reclining goat, a large turtle in one corner, and, less typical, the head of a ram grasped in his left hand.

Closely united with Reinach's argument is the problem of a number of so-called "planetary vases" discovered at sites in Belgica.[139] The most important of these is preserved in the Cabinet des Médailles at Paris and is said to come from Bavay (Nord) which seems to have been a center of their production.[140] The shoulder of this vase is ornamented with seven busts, one of which is our enigmatic "tricéphale," bearded and furnished with horns. Because of their number, Babelon did not hesitate in his catalogue to identify these busts with the divinities of the week.[141] His interpretation has been challenged only by Reinach[142] who refused to accept it because it would present grave objections to his own theory that the tricephalic divinity is to be connected with Mercury. For with two female busts, separated by two male heads, which must correspond in Babelon's scheme to Friday and Monday, the three-headed god is resolved as the Celtic equivalent of Mars. All other scholars who have discussed the Bavay vase or similar ceramic products concur in the opinion that the busts represent the potter's substitution for the Roman divinities of the week those of his national gods whom he identified with them.[143] Yet all is not well, since they fall into difficulty when they would apply the formula to other "Wochengöttervasen." Some are fragmentary and raise no problem.[144] But another vase from Jupille, near Liège, can be arranged only so that the tricephalic figure (who is, indeed, destroyed) becomes Saturn if he is present at all.[145] Again, a third complete vase in Cologne has but six busts;[146] compensating for the "potter's omission," the most satisfactory scheme shows that the three-headed bust is Mercury.[147]

Actually, there is good reason to believe that the tricephalic god was assimilated to more than one Roman deity.[148] However this may be, I am convinced that the evidence of the vases as a whole cannot be forced to fit the artificial scheme of "gods of the days of the week." The pottery in question seems rather to continue such ancient La Tène traditions as are seen on the exterior plaques of the Gundestrup caul-

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niche—that he is a later addition which does not belong to the original conception (cf. Blanchet, 202; Krüger, 136, who believes the pedestal was erected to support a statue of the Roman Mars and that the "tricéphale" was added later to explain the nature of the Roman god).

[139] Most of these have been gathered by Loeschke, *Röm.-germ. Korrespondenz-Blatt* 8 (1915) 2f.

[140] This may also come from Mons; the provenance is not certain. Ht: 24.5 cm.; W: 25 cm.; Ht. of busts: 12 cm. I am deeply indebted to M. Jean Babelon for having permitted me to examine this vase at my leisure. For excellent illustrations, see Krüger, *op. cit.* pl. IV; C. Jullian, *REA* 10 (1908) 173 f., pls. XII–XIII. That Bavay was the center of a flourishing production is indicated by the fact that the Museum there is in possession of about 70 or 80 fragments of similar vessels—P. Darche, *Bull. archéol.* 1932–33, 665 f.

[141] E. Babelon, *Guide illustrée*, 24.

[142] *Cultes* 3, p. 170.

[143] Cf. Cumont, "Comment la Belgique fut romanisée," *Annales d. l. soc. d'archéol. de Bruxelles* 28 (1919) 174 f. He enumerates some examples and relates them to the second century wave of oriental religions which brought astrological concepts that combined with certain Celtic beliefs persevering among the Belgae.

[144] For fragments from Bavay and Élouges, near Mons (tricephalic divinity), see Baron de Loë, *Belgique ancienne, Cat . . . Bruxelles* 3 (1937) 164 f., no. 58. Other fragments derive from Valenciennes, Aiseau, Schalkoven in Limburg, Tongres, Ombret and Vodécee (for the latter, see Debove, *RA* 1893, 289). The late Paul Rolland was kind enough to call my attention to a complete vase in the Tournai Museum, published by Amand, *Ant. class.* 12 (1943) p. 100.

[145] F. de Villenoisy, *Bull. de l'inst. archéol. Liégeois*, 11 (1873) 484 f. (excavation report; the most recent coin found on the plateau at Jupille was of Commodus); 23 (1894) 423–430. Demarteau, *Mélanges G. Kurth* (1908) 2, 15–25 and pl. *Idem. L'Ardenne Belgo-romaine*,[3] 71 f.

[146] Discovered at the Fliegenberg, Troisdorf. Cologne, Prehistoric Museum. C. Rademacher, *Mannus* 2 (1910) 1–17; pl. II, 3–4.

[147] G. Kossinna, *Mannus* 2 (1910) 201–208. with a table of the various possibilities, comparing the schemes of Bavay and Jupille.

[148] See below pp. 39–42.

dron,[149] with busts of divinities which need not conform to any single correlative or significant pattern. This is borne out by the fact that a similar base group is known, characterized by merely four busts.[150] Furthermore, with the exception of E. Krüger, the scholars whose views have been outlined above date the various vases in the late second or early third century A.D., primarily for the reason that they feel representations of the days of the week could not be expected in the provinces before that period. But, with Krüger,[151] I should place them—on the basis of style alone—no later than the early part of the first century A.D. Whether the planetary week was accepted in the North at such an early date is an entirely separate problem. The Cologne vase comes from a sepulture which is dated by the excavator in the third century A.D., but he himself admits at least the possibility that it belonged to an earlier grave destroyed by a new complex.[152] Comparison with certain glass pendants in the shape of human heads found in La Tène burials of the late fourth century B.C. and in Punic tombs of the same age proves, I believe, that indigenous Celtic style persists in these ceramic products.[153] They must not be dated too late in the Roman period. However, if they should belong to an "awakening of the indigenous element" in the second century,[154] they would still have little value in determining the significance of the tricephalic god on analogy with his supposed Roman, planetary counterpart.

In place of attempts to mold the evidence of the vases into a preconceived pattern in order to approach an understanding of the three-headed god through alleged *interpretatio gallica*, it is more valid methodologically to examine the archaeological material for external evidence which may point the way for further research. There are several facts which one can state under this category, without evaluation or interpretation. First: one of the tricephalic representations comes from an excavation which also yielded two funeral inscriptions.[155] Second: Reims was obviously an important center of his cult, as can be judged by the number of cippi found there.[156] It is interesting to note in passing that the preserved monuments from this city, with the exception of gravestones and other funerary sculptures, can be related almost exclusively to the worship of Cernunnos and his circle. In addition to the well-known stele of the stag god, there are a number of reliefs of goddesses who seem to have a certain rapport with Cybele,[157] a figure of a woman nursing a child or a "Déesse mère,"[158]

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[149] Indeed, Kossinna (*ibid.* 203–205) following S. Müller tries to force the Gundestrup vessel into the "Wochengötter" pattern, despite the fact that there were originally eight exterior panels and that he has difficulty with the preserved divinities. For this reason, he dates the cauldron in the second or third century A.D.

[150] Discussed by L. Renard, *Bull. d. l. soc. scientif. de Limburg* 22 (1904) 198 f.

[151] *Annales, XXIe Congrès*, 127–131. Krüger is the only author who actually considers the *style* of the vases. He makes significant comparisons of the profiles of the bases and finds parallels in Augustan pottery from the camp at Haltern. Of the Bavay example he says (p. 130): "Il ne doit donc pas être postérieure à l'époque de Tibère."

Loeschke (*RG Korr. Bl.* 1915, 5–9) compares a mould for pressing these busts on vases, stating unequivocally that this mould dates from the third century. There is no indication of his reasons for this dating. Ferri reproduces the same mould in Trier (*Arte romana sul Reno*, 195 f., figs. 117–118) saying that it seems of the second century. It should be noted that Drexel is another advocate of an early dating for the "Wochengöttervasen," as expressed in his study of the Gundestrup vessel—*op. cit.* 10.

[152] Rademacher, *op. cit.* 11 f.

[153] See Déchelette, *Manuel.* 2, pt. 3, p. 1317, fig. 574, 1–6. No. 2, from Carthage, is particularly close in style to the busts on the vases.

[154] Cumont, *op. cit.* 174 f., note 1. Cf. Krüger, *op. cit.* 123.

[155] The relief from Dax (see above, note 129, 1). *R.I* 1882, 1, p. 125.

[156] There is, in addition, a "Viergötterstein" in the Hôtel Dieu which represents Mercury, Jupiter, Diana (?), and the tricephalic god. E V, no. 3666. Discovered in the Rue de Temple. The three-headed divinity wears a short tunic and mantle; his front face is beardless, the lateral ones bearded. He holds a patera in his right hand and rests his left on a gnarled stick.

[157] E V, no. 3670, 3673–5. Reims, Musée archéologique. The provenances are not known, but the stelae must derive from the city or its vicinity. The general disposition in all of these shows a seated, draped goddess who holds a cornucopia. In most cases she

and monuments which relate to Mercury.[159] Third: one may recall the incontestable assimilation of the three-headed god to both Mercury and Cernunnos on occasion.[160]

On this basis, one may enter a more speculative sphere to examine additional monuments which represent the "tricéphale" in the company of other figures. The connection with Mercury—and one must bear in mind that assimilation in isolated instances does not imply identity—is reaffirmed by a cippus from La Malmaison (Aisne).[161] This shows a relief of Mercury and a goddess, and is surmounted by the familiar three-faced, bearded head. In the museum of Verdun is a relief of a standing tricephalic figure who holds a cock, the frequent chthonic attribute of Mercury.[162] Two fragmentary reliefs, from Trier and Metz respectively, enlarge the sphere of his connections.[163] These are quite normal representations of a group of three Matres, those goddesses who have already been mentioned as counterparts to Cybele in Gaul.[164] But below the central goddess on each stele appears a tricephalic bust of the Reims type.

Two further sculptures are more problematic. The first is a *sacellum* from Beaune with three figures within its architectural niche.[165] The tricephalic divinity is given the central position, flanked by Pan and another god; all hold cornucopias. This sculpture is in such poor condition that it is not possible to suggest a date for it, although it is undoubtedly not one of those which manifest stylistic survivals from Celtic art, and its developed religious imagery suggests the

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wears a mural crown and has one foot raised on a small round footstool.

[158] E V, no. 3679. Reims, Hôtel de Ville. Again, the provenance is not indicated. Such a conception, dependent upon fertility symbolism, is probably related to the cult of Cernunnos in its wider sense. Compare the statue in Auxerre, Catalogue B, no. 15, which represents a "dieu accroupi" nursing a child.

[159] E V, no. 3668. Reims, private collection. Discovered in the city. This stele shows a bearded Mercury clad in native dress standing beside his partner, Rosmerta. Below the figures are represented a cock and the head of a boar(?); Mercury holds a second such head. It seems that both might be ram's heads similar to that of the relief in the Musée Carnavalet in Paris. One might note here the cross-legged figure (Catalogue B, no. 14) of unknown provenance, but in a private collection near Reims.

[160] In addition to the Autun statuette and the statue of Condat already mentioned, there is another monument which may evidence a similar syncretism. A bronze female head discovered at Cebazat (Puy-de-Dôme) shows two smaller heads applied above the ears in the manner of the Autun figurine. Possibly this is to be connected with Diana, but one detail indicates a relation to the female partner of Cernunnos: behind the diadem are two small holes, at either side of the hair parting. Could these have some connection with the frequent insertion of antlers in the monuments we are considering, or did they merely serve to attach a moon-crescent? The head is 0.08 m. in height. See Luguet, *Bull. archéol.* 1890, 240 f., pl. XIII.

[161] E V, no. 3756 with bibl. St. Germain-en-Laye. Ht: 0.65 m.; W: 0.32 m. Mercury and the goddess are seated. He is nude and holds a cock in his left hand, as well as some indeterminate object in his right.

[162] E VI, no. 4640 with bibl. Discovered at Senon (Meuse). Ht: 0.49 m.; W: 0.26 m. The figure is described as bicephalic in Ésperandieu. The relief is fragmentary, revealing only the right face in its entirety, but it seems reasonable to assume a third head missing at the left.

[163] E VI, no. 4937. Trier Museum. Ht: 0.19 m.; W. as preserved: 0.13 m. Only the central of the seated goddesses is complete. For a better photograph, see Krüger, *Westdeut. Ztschr.* 26 (1907) 315, pl. x, 13. See also, *Idem.*, *Schumacher-Festschrift* (1930) 249–253.

E IX, no. 7234. This piece is known only through a drawing from Tabouillot and Francois, *Hist. de Metz* (1769). Here the three Matres are standing.

[164] Cf. above, note 104.

[165] Catalogue C, no. 8. For an ingenious interpretation of this monument in relation to disease and abnormalities, see G. Wilke, *Die Heilkunde in der europäischen Vorzeit* (1936), text accompanying fig. 36. Medical historians utilize Gallo-Roman sculpture to an astonishing degree. It is also discussed frequently in literature published by the French Folklore Society. None of these publications is quoted in this article, since they are rarely scientific formulations, but rather comparable to earlier literature like the interesting study of Bulliot and Thiollier, *La mission et le culte de Saint Martin . . . dans le pays éduen* (Autun 1892). The latter includes many of our examples, discussed from the viewpoint of determining the rural paganism which St. Martin had to combat.

later Empire. We have seen the connection of the three-headed deity with the Matres who, as goddesses of forests and woods, must have been included in the wider sphere of Cernunnos worship, particularly his fertility aspects. As time went on the natives seem to have come to isolate this forestial domain from Cernunnos and, under the influence of the Roman garrisons who specially honored their own god of the woods and hunt,[166] to relegate it to Silvanus. In the Balkan regions, however, the penetration of originally Greek ideas conditioned his representation under the guise of Pan.[167] I believe that the Beaune triad is to be regarded as unique documentation of this development, perhaps dedicated by a person whose home had been in Dalmatia, with the figure of Pan replacing the normal Celtic type of Silvanus. The bust of Diana, the normal partner of Silvanus, in the gable would certainly be apposite to this interpretation.[168] The presence of the tricephalic divinity can be explained by a system of transfer: having been associated with the Matres, who in turn became affiliated with Silvanus,[169] he migrated from the Cernunnos cult into that of his supplanter in certain instances. It is also possible that the emphasis upon the number three in the Beaune relief may be analogous to the established formula of the three Matres.[170]

The foregoing theory is substantiated by the overlapping functions of Cernunnos and Silvanus in Gaul, which would seem to prove that their dichotomy is based upon original unification in a single cult.[171] Thus Silvanus is regularly associated with another divinity of the underworld, Sucellos, who is represented with a hammer and *olla* and is frequently accompanied by Cerberus.[172] On the other hand, one of Krüger's major contributions has been indisputable evidence that Silvanus was often identified with Mars.[173] This fact will have some bearing on the proposed derivation of the tricephalic divinity.

A second problematic monument cognate to the three-headed god is a relief from Dennevy (Saône-et-Loire) in the Musée lapidaire at Autun.[174] He stands at the left, wearing a tunic and mantle, and seems to break a small cake with both hands.[175] Beside him, in the center, stands a female figure whose drapery leaves her right breast bare; she wears a diadem and holds

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[166] For the importance of Silvanus among the legions, see L. Chatelain, *Mél.* 30 (1910) pp. 77–97 (particularly pp. 78 ff.).

[167] Cf. Wissowa, *ARW* 1916–19, 34; R. Peter, "Silvanus," *Roscher*, iv², cols. 870 f., 874; Klotz, *RE* 3, col. 123. An interesting survival of this is found in a fifteenth century (?) Italian manuscript (Vat. MS. Barb. lat. 273): Pan is shown with a moon in his hair (cf. the bust of Diana above him on the Beaune relief) and is inscribed "Pan-Silvanus," see G. Carbonelli, *Sulle fonti storiche della chimica e dell'alchimia in Italia* (1925), fig. 77.

In Dalmatia Pan-Silvanus is accompanied often by three goddesses, Silvanae, comparable to the Matres in Gaul and Germany.

[168] In view of the alliance between Silvanus and the Celtic mallet-god, Sucellos (cf. *infra*), it is interesting to note that Sucellos and Diana appear as partners on a "Viergötterstein" in Mainz–Flouest, *RA* 1890, 1, pp. 153–165, pl. VI.

[169] Cf. *supra*. Also, Renel, *op. cit.* 322. For a discussion of Silvanus' connection with the cult of the Matres and a listing of illustrative monuments, see M. Ihm, *BonnJbb* 83 (1887) 83 ff.

[170] This emphasis on three led Creuly (*RA* 1862,1, pp. 24 f.) to interpret the monument as a manifestation of the cult of the *Lares viales* and Hecate.

[171] A provocative stele which is perhaps a reflection of such unification was discovered on Le Donon in 1937. It represents a male divinity with attributes and characteristics of Mercury (talaria), Silvanus (fruits and pine-cone), and Cernunnos (stag), as well as the *ascia* sometimes held by Sucellos. See Linckenheld, *Bull. des antiquaires* 1937, 136; Grenier, *Les Gaulois*, pl. XII, left; Forrer, *Cahiers d'Alsace* 1937, 155 (E, XI, no. 7800).

[172] See H. Hubert, *RA* 1915, 1, pp. 26–39. His evidence for the assimilation is buttressed by inscriptions to the two divinities (*CIL* XIII, 6224, for example). For the mallet-god in general, see the recent study by Lambrechts and the following: MacCulloch, *op. cit.* 31; A. de Barthélemy, *Rev. celtique* 1 (1870–72) 1–8. A major problem is the relationship between Cernunnos and Sucellos as underworld divinities. The latter seems to be a chthonic Zeus-Serapis type, whereas Cernunnos is more allied with the Greek Pluto.

[173] Krüger, *Germania* 1939, 256–258. Inscriptions ensure the validity of this section of his study. Cf. below, p. 42, note 188.

[174] E III, no. 2131 with bibl. Ht: 0.25 m.; W: 0.27 m.

[175] See above, p. 36, note 131.

a patera over a small altar. To the right stands her counterpart, a *Genius* with long hair, wrapped in a mantle which conceals the lower part of his torso; he grasps a cornucopia in his left hand and a round object in his right toward which a serpent climbs. This last figure bears a strong resemblance to another youth of abundance type portrayed on a relief in Luxembourg.[176] But an unusual feature of the latter sculpture returns us to the cult of Cernunnos, for in one corner of the niche appears the head of a stag disgorging coins onto a rectangular tablet; the head of a bull is also visible. The relationship of both the Dennevy relief and the Luxembourg stele to our major investigation will be elucidated below.

If it has been demonstrated that the tricephalic divinity of the Celts has definite connections with the cult of Cernunnos and that, on occasion, he may even be combined with the latter in a single image, it still remains to clarify his origin and independent significance, to define the background of the established syncretism. In this connection it is natural to recall other conceptions of tricephaly among Indo-European peoples.[177] The idea of a being with three heads or bodies appears repeatedly in the classical world. It cannot be mere fortuity that the principle is especially common for those of some chthonic affiliation: Cerberos, Hecate, Typhon and, above all, Geryon.

The figure of Geryon has been traced to an origin in Minoan-Mycenaean times and would appear to be a genuine Mediterranean invention rather than one of the myriad Greek derivations from hybrid creations of the Near East or Egypt.[178] It is customary to divide the representations of this personage into two groups: one of Greece and the Eastern Mediterranean, the other of the West. The first is characterized by a three-bodied formation which is often accompanied by a corresponding multiplicity of arms and legs,[179] but the type of three heads added to an otherwise normal human figure is restricted to the Western Mediterranean until an advanced date.[180] Sardinian bronzes of the seventh century B.C. reveal such a formula,[181] and it is very popular throughout the development of Italic art, notably among the Etruscans.

The legend of Hercules' conflict with Geryon and the hero's rape of his cattle is frequently laid in these western regions—namely, at Gades in Spain, although the geographical setting is a fluctuating element among classical authors.[182] Pausanias, however, was shown at Gades the tree which sprang from Geryon's body.[183] In later Roman times there was an oracle of Geryon at Patavium in Cisalpine Gaul.[184] But, in any case, it cannot be maintained that the Greek legend derives from some ancient acquaintance with the three-headed figures prevalent in the West, nor that for this reason the locale was placed in Spain. The eastern and western manifestations are rather parallel developments from a common source.

On the surface of the story, the cattle which

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[176] Catalogue C, no. 7.

[177] See H. Usener, "Dreiheit," *Rheinisches Museum f. Philologie*, 58 (1903) 1–47, 161–208, 321–362, for a study devoted to this problem. Cf. Montfaucon, *Ant. Expl.* 2 pl. 184 for polycephalic divinities of Germanic tribes (Trigla—a goddess with three heads) and the Slavic tricephalic god, Triglav. See also R. Pettazzoni, "The pagan origins of the three-headed representation of the Christian trinity," *Journal Warburg Institute*, 9 (1946) 135–151.

[178] Weicker, *RE* 7 col. 1290. This article (cols. 1286–1296) is the basis for much of the following material.

[179] *Ibid.* cols. 1290–1294, for examples. Cf. Hesiod, *Theog.* 287.

[180] Panofsky (*Hercules am Scheidewege*, p. 1, n. 2 after Schlosser, *Beilage zur Münchner allgemeinen Zeitung* 1894, no. 249, p. 5) speaks of an "older," Gallo-Roman type of three-headed representation with three faces, three noses, three mouths and two or four eyes; the "younger" type is characterized as three free-standing heads. Actually the latter type seems to be the earlier, if one takes into consideration the ancient Italic representations.

[181] A. de la Marmora, *Voyage en Sardaigne* (1839–57) 2, pl. XXIV, no. 67. Cf. E. Pais, *Atti Linc.* 7 (1881) 366 ff., for spurious figures among those published by Marmora. See also, E. Gerhard, *Gesamm. Schrift.* 2, 541, pl. XLV, no. 1.

[182] The most extended account appears in Apollodorus (*Ped.* 10.25–27), and he places the action at Gades.

[183] 1.35.8.

[184] Suetonius, *Tib.* 14.3.

Hercules steals from the island of Erytheia are the herds of Helios, and he travels thence in the golden beaker of the Sun-god. But Robert and other scholars have established that, although at some remote period it may have been the herds of the Sun which the story concerned, in the form in which it is preserved to us the meaning is already quite different, that "es nicht sowohl die Rinder des Helios als die des Hades sind . . . "; that the deed is perhaps only another form of the Cerberos myth with the same implications of triumph over death.[185] The cattle would thus stand for souls and their theft for release from the abode of the dead; the shepherd Eurytion would parallel Menoitos, the herdsman of Hades, and his multiple-headed watch dog, Orthos, would be the counterpart of Cerberos.[186] Confirmation of this is to be found in the tomb frescoes of the fourth century B.C. in the Tomba dell'Orco at Corneto where Geryon appears as an armed satellite before the throne of Hades and Persephone.[187]

Given a considerable incidence of representations of Geryon in Etruscan art,[188] it seems justified to assume that the Celts, during their sojourn in northern Italy, formed their tricephalic god on the basis of an acquaintance with this figure and his legend in Italic culture.[189] He must have preserved an aura of the underworld in this transaction and could therefore serve as a legitimate cult companion to Cernunnos when that divinity's chthonic powers had been crystallized. In the very process of adaptation to the worship of the stag-god, new implications of fertility would have developed which ultimately conditioned his conjunction with the Matres. In regard to the syncretism of the three-headed god and Mercury, another prominent member of the Cernunnos circle, it is a question whether worshippers in Gaul were aware of external analogies between their indigenous god and the classical one whom the Greeks sometimes represented with three or four heads.[190] It is more probable, however, that their assimilation to one another in specific monuments is but the symbolic dichotomy of cult companions, comparable to the hybrid images of a three-headed Cernunnos or a Mercury seated cross-legged.[191]

The preceding clarification of the position of the problematic tricephalic divinity of the Celts has underlined one of the major aspects of the stag-god as lord of the nether world. In addition to this, and subordinate to the other, fertility side of his complex personality, there is yet another development under Roman influence which expands Cernunnos' sphere of activity.

A final development of the complex synthesis of ideas which attaches to Cernunnos in the Roman period is announced by the famous stele from Reims (fig. 13)[192] Unearthed in 1837, the relief was interpreted with true early nine-

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[185] Robert, "Alkyoneus," *Hermes* 19 (1884) 483. It is interesting to compare Geryon's genealogy, as given by Hesiod (*Th.* 270 ff.), and to note how many of his monstrous relatives were eliminated by Hercules.

[186] Cf. Weicker, *op. cit.* cols. 1289 ff. The same article cites other theories of interpretation, but there has been substantial agreement on the essentials of the one accepted here. Apollodorus describes Orthos as two-headed, but a relief from Cyprus (cf. Voigt and Drexler, *Roscher*, i², col. 1636) shows him with three in the scheme that is usual for Cerberos in later classical times.

[187] Giglioli, *L'arte etrusca*, pl. CCXLVIII, 3. The figure is inscribed *Gerun*, but the three heads are sufficient identification. Cf. the description of Hades in Vergil, *Aen.* 6.289 (. . . *Gorgones, Harpyiaeque, et forma tricorporis umbrae.*). It is interesting to note a Renaissance interpretation of Pluto as having three bodies; Colonna gives the following inscription in his *Hypnerotomachia* (Guégan facsimile ed., Paris, 1926, 161): *Interno Plotoni tricopori et carae oxori Proserpinae tricipitique Cerbero.*

[188] One Etruscan bronze statuette is in the Museum of Lyon. Its provenance is unknown. Ht: 21 cm. E. de Chanot, *Gaz. archéol.* 6 (1880) 136 ff., pl. 22. The figure is nude, but each of the three heads is helmeted. Weicker (*op. cit.* col. 1295) cites a number of examples.

It may be noted here that the classical representation of Geryon as a warrior could be claimed as the basis for an assimilation of the tricephalic god to the Celtic Mars, if one accepts the orthodox interpretation of the Bavay "Wochengöttervase."

[189] Cf. J. de Witte, *RA* 1875, 2, pp. 383–387.

[190] Cf. above, p. 36, note 134, no. 2. Ancient lexicographers speak of a four-headed Hermes which stood in the Cerameikos at Athens. For images of Hermes with three heads, see J. Schmidt, "Trikephalos," *Roscher* 5, cols. 1111–1115.

[191] See Catalogue A, no. 9.

[192] Catalogue C, no. 1.

teenth century allegory as a personification of the Fine Arts, Commerce and Agriculture.[193] The Antonine date suggested at the time, on the basis of coins discovered in the area, does not seem to require emendation. The rich modelling of the coiffures and of the beard of Cernunnos, the gracility of the poses, and the rather "baroque" extension of the flanking figures beyond the frame do not contradict it.[194]

It is not necessary to reaffirm the chthonic significance which is maintained, though subordinated, for Cernunnos here. A small rat sculptured in the pediment of the stele substantiates that aspect of the divinity; as a burrowing animal, the rat was early associated with the underworld.[195] The bull and stag are probably to be recognized as allusions to the remote theriolatrous origins of the stag-god, as well as fertility symbols. But other elements of this composition enlarge the familiar iconography of Cernunnos and present new problems of interpretation.

First, the conjunction of two normal, classical gods, Apollo and Mercury, must be explained. The presence of Mercury is not surprising. We have encountered him before in this circle for which he possesses more than one qualification. Not only is Mercury a constant associate of funerary divinities as a favored mediator between the world of men and the realm of the dead, but he is also an ally of the generative forces of *abundantia*. His function as protector of herds goes far back into classical Greek times, and one can be sure that his connection with Demeter is based as much upon corn fertility as upon chthonic significance. This is borne out by the situation in Rome in the early fifth century B.C. when, as Livy records, whoever won the dedication of the temple of Mercury was to incur thereby administration of the corn supply, as well as establishment of the merchants' guild.[196] The inclusion of Apollo as a major partner is, however, more difficult to interpret.

In this respect one may cite a frequent partnership of Mercury and Apollo in classical times: at Olympia they shared one altar because, Pausanias assumes, "Hermes invented the lyre and Apollo the lute."[197] But this is not the only ground for their affiliation. Apollo under one guise was worshipped in rites of the Great Goddesses at Oechalia in Messenia, rites which were said to be second only to those of Eleusis in sanctity. At that site were erected statues of Apollo Carneios, Hagne (Kore) and Hermes.[198] Furtwängler studied the syncretistic unification of Apollo and Mercury incidental to a statuary type which portrays Mercury with the attributes of a scroll and the quiver and baldric of Apollo.[199] In Roman provincial art there is abundant evidence for their fraternization: an altar in the Museum of Metz shows Mercury and Rosmerta on one side, Apollo on the other;[200] an important stele in Stuttgart reveals the two divinities side by side, accompanied by two minute human figures, above a sacrifice which includes Minerva;[201] and a quadrangular block from Reims itself presents on one face a nude Mercury with caduceus, lyre, cornucopia and club.[202]

Nevertheless, it is impossible at this time to venture any concrete suggestion as to the relation of Apollo with Cernunnos.[203] In any case, the affiliation is not a unique phenomenon. Another monument of the stag-god (fig. 4)[204] as a

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[193] E. Charton, *Magasin pittoresque* 1847, 164.

[194] Certain elements, however, might suggest a chronological revision into the late Hadrianic period: the rigid isocephaly, preserved in the two animals by a rather naive device, or the uncoordinated juxtaposition of figures and background.

[195] De Witte, *RA* 1852, 561. This detail has been seized upon as a "tangible clue" to the influence of Indian art on that of Gaul—A. Grünwedel, *Globus* 75, March 18, 1899, 176, comparing figures of Kuwera in which his sack is replaced by a rat.

[196] 2.27.5.

[197] 5.14.8.

[198] Pausanias 4.33.4.

[199] *Kleine Schriften* 2, 350–360.

[200] E V, no. 4346 with bibl. From Montigny.

[201] E XI, no. 479. From near Neuberg. Cf. Haug-Sixt, *Röm. Inschr. u. Bildw. Württembergs*, pp. 78 f., no. 112, fig. 40.

[202] Cf. above, p. 38, note 156, for the tricephalic divinity on another face of the same stone. Hahl dates this sculpture c. A.D. 232—*op. cit.* 42.

[203] Cf. the suggestion of Rhys (*Celtic Heathendom* 88) that Apollo, connected in Gaul with mineral springs, here represents the sources of health pouring out from Cernunnos' deep realm.

[204] Catalogue C, no. 5.

child, holding a purse and torque and flanked by youthful genies and serpents, preserves on its adjacent face a figure of Apollo playing the lyre. On analogy with the Reims sculpture, the third, destroyed side could probably be reconstructed as a representation of Mercury.

A second novel feature of the Reims stele reveals a new direction of *interpretatio romana*. Cernunnos holds a large sack from which he pours forth sketchily rendered round objects. These have been variously interpreted as coins, grains, acorns or beech-nuts,[205] but comparison with other monuments supports their identification as coins. The same objects are spewed out by the stag on the Luxembourg relief already mentioned, where their flatness and regularity of shape could be applied only to pieces of money. A stone statue from La Guerche shows a seated figure holding a purse from which coins escape.[206] A silver bowl from Lyon bears relief decoration which represents, according to P. Wuilleumier, Cernunnos reclining on a couch beside a table at which Mercury counts out coins.[207]

With this development it becomes proper to speak of Cernunnos as Dis Pater, the old Italic god of the underworld who corresponds to the Greek Pluto.[208] The fact seems inescapable that the Celtic divinity with his chthonic-fertility dualism was equated by the Romans with their own god of similar character. In Rome Dis Pater had a sanctuary near the altar of Saturn belonging to the temple whose subterranean cave was given over to the custody of the Roman state treasury.[209] It is probable that some association of money, i.e., the metals of its composition and the depths of the earth from which they were mined, led people to assign the function of bestower and protector of riches to the lord of those nether regions. Subsequently, by a comprehensible transfer, the same role was attributed to Dis Pater's Celtic equivalent. For two centuries Cernunnos maintained his identity, but with the triumph of this Roman interpretation at the end of the second century A.D., the way was opened for his complete submergence in classical forms. In the Luxembourg relief and the Dennevy sculpture related to it,[210] his fertility aspects are expressed by *Genii* of abundance.

Perhaps Cernunnos preserved his independence in the funerary sphere; in any case this most haunting figure of the Celtic pantheon achieved as enduring an immortality as many divinities of the classical world. He survives in many examples of Irish and Viking art: for example, the north pillar of Clonmacnoise[211] and one leaf of the Book of Bobbio in Turin.[212] The imaginations of medieval artists were also captured by the arresting appearance of this antlered divinity. I may mention two examples of this continued interest. The Stuttgart Psalter, that manuscript which contains so much provocative material for archaeologists, gives startling evidence of what has been suspected from its style: that its miniaturist was a well-informed observer of Gallo-Roman monuments. In the scene of the Descent into Limbo he places Cernunnos, complete with cross-legged posture, antlers, and even a ram-headed serpent, in an arcaded niche of Hades.[213] No mere copying of some antique monument this but a clear vision of what that ancient figure stood for, the lord of the underworld in his proper home.[214] Again, on one of the capitals of the Cathedral of Parma, Cernunnos is shown seated between two addorsed animals, clearly

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[205] Krüger, *Germania* 1939, 253, n. 6, agrees that they are certainly coins, and compares the Celtic die type with the head of a stag on the obverse mentioned above, p. 26, note 84.

[206] Catalogue B, no. 10.

[207] Catalogue A, no. 19.

[208] R. Peter, "Dis Pater," *Roscher*, i[1], cols. 1179–1188.

[209] *Ibid.*, col. 1181.

[210] See above, pp. 40–41.

[211] Henry, *op. cit.* 108; *Idem*, *La sculpture irlandaise*, pl. 41, 3. Although hornless, the cross-legged figures of the Oseberg bucket (Henry, *Irish Art* pl. 49) and the Freyr statuette from Rellinge (Berstl, *Jb. asiat. Kunst.* 1 [1924] pl. 99, 2) belong to the same tradition.

[212] Henry, *Irish Art* pl. 67.

[213] Berstl, *op. cit.* pl. 102, 2. DeWald, *The Stuttgart Psalter*, fol. 16 verso.

[214] A similar cognizance of the original implications of Cernunnos appears in a miniature of a fifteenth century manuscript of the Holy Grail. Satan is shown as a three-faced being (rendered in a very accurate Reims type) with animal ears and antlers—*Aesculape*, Sept. 1912, p. x of Supplement. For the Christian applications of tricephaly to both Satan and the Trinity, see Pettazzoni, *op. cit.* 151.

identified by the small antlers which sprout from his head.[215]

If this detailed examination of the monuments of the cult of the stag-god has clarified his significance and permitted a more integrated understanding of his functions, it has also yielded important evidence for the typology of provincial sculpture. Pre-Roman types were able to survive the impact of classical culture,[216] and this select example has given some intimation of the complex background of Gallo-Roman art with its fusion of diverse elements from varied sources.

NEW YORK UNIVERSITY
December 1949

APPENDIX

CATALOGUE OF REPRESENTATIONS OF CERNUNNOS AND RELATED FIGURES

L. refers to Lantier's catalogue in *MonPiot* 34 (1934) 41–50.

CATALOGUE A: BRONZE STATUETTES

1. (L.2) Saint-Germain-en-Laye, Musée des antiquités nationales, inv. no. 14658. Discovered c. 1840 at Savigny, near Autun (Saône-et-Loire). Ht: 0.185 m. including base (fig. 7).

Bearded divinity seated with his legs crossed under him upon a cushion decorated by cross-hatched incisions. He wears a long sleeveless garment fastened at each shoulder by a round fibula, a torque about his neck, and a bracelet on his right wrist. Two smaller heads projecting at either side of the principal one, just above the ears, make this god tricephalic. Above his forehead appear two symmetrical holes (which still retain traces of lead) for the attachment of antlers.

The divinity's arms protectively embrace the bodies of two serpents with fish tails and ram heads which encircle his torso; the heads of these animals rest upon an indistinguishable heap of fruits (?) held in the lap of the god, above which a second torque is hieratically displayed. An illustration is to be found in *RA* 1880, 1, pl. XII. A new picture-book, published in Paris, includes a fine plate of this figurine (pl. 6) and of several other works discussed in this study: Champigneulle and Gischia *La sculpt. en France d. l. préhist. à la fin du moyen age*, 1950.

2. Unpublished bronze in the possession of H. Scheinfelen in Stuttgart, on loan exhibition in the Landesmuseum at Cassel. This statuette is mentioned by E. Krüger, *Germania* 23 (1939) 253–4: ". . . hockenden Hirschgottes mit dem geöffneten Geldbeutel . . . ."

3. (L.8) Musée de Clermont-Ferrand; cast Musée Saint-Germain, inv. no. 29313. Discovered in the suburbs of Clermont-Ferrand (Puy-de-Dôme). Lantier, fig. 9.

Goddess seated with crossed legs. She wears a long chiton, mantle, and a tiara. Two unbranched antlers grow from her head. In her left hand she holds a cornucopia; the missing right hand was partially extended and probably held a patera.

4. (L.9) Lost statuette formerly in the Jesuit collection at Besançon (Doubs). B. de Montfaucon, *L'antiquité expliquée*, 2nd ed. (1722) 2, pl. CXIV, fig. 3.

Goddess seated as before, in the so-called "tailors' seat." She wears a long-sleeved chiton with an overdrape at the waist. From her head rise four-pointed antlers. The left hand holds a cornucopia filled with fruits, and the right a patera.

Montfaucon misinterpreted the antlers as palm branches and consequently identified the figure as Isis.

5. (L.10) London, British Museum. Unknown provenance (fig. 6).

Goddess seated as before, wearing a long chiton. Three-pointed antlers grow from her head. In her left hand she holds a cornucopia with a "bull's head" on its reverse, and in her right a patera.

6. Lost statuette formerly in the collection of M. de Chezelles at Montluçon (Allier). Montfaucon, *op. cit.* 2, pl. CXC, fig. 6.

Bearded divinity standing with right arm extended. The god wears a long-sleeved undergarment and a cloak which is wrapped tightly about his legs. From his temples grow four-pointed antlers. In his left hand he holds a striated object which terminates in an animal head (ram or goat?).

7. Lost statuette formerly in the possession of M. de Mautour, Paris. From Ablainsevelt (Pas-de-Calais),

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[215] C. Martin, *L'art roman en Italie* pl. 10, 2. He holds a spear in one hand. The curls of his beard are rendered in very Celtic style, closely comparable to the exterior plaques of the Gundestrup cauldron.

The ram-headed serpent was also revived in later periods, appearing frequently in manuscripts, particularly those of the Apocalypse, as a symbol of the anti-Christ. Cf. the Apocalypse, Valenciennes, no. 199, fols. 36, 37 and 26 (the text with the latter reads: *draconem qui habet cornua duo simula agni . . .*)—*Bull. d. l. soc. de reprod. de manuscrits* 6, 1922, pl. XXVIII.

[216] The horse-goddess, Epona, would be another example. She not only survived, but was accepted by the legions and spread throughout the Empire.

1703. Ht: "13 thumbs." Moreau de Mautour, *Dissertation sur une figure de bronze, trouvée dans un tombeau et qui représente une divinité des anciens* (Paris 1706). The engraving of the figure, between pp. 6 and 7 (*Figura aenea antiqua Bacchi senioris cornuta*) served as the basis for Montfaucon, *op. cit.* 2, pl. CXC, fig. 5.

Nude, standing divinity with a mantle draped over his left shoulder and arm. His right arm is partially extended. The god is bearded, and from his luxuriant hair spring two antlers. The strange conformation of these antlers in the drawings, which make them appear to end in crescents, derives from the fact that these eighteenth century savants did not understand the iconography of Cernunnos. A drawing of the head of this same figure by Grivaud de la Vincelle (*Arts et Métiers des anciens* [1819] pl. CXI, top center) gives the antlers a form similar to the Clermont-Ferrand statuette (no. 3), i.e. without tines but with a forked summit.

8. (L.4) Amiens Museum. Discovered at Amiens (Somme). Ht: 0.108 m. Lantier, fig. 5.

Youthful, beardless divinity seated in a cross-legged pose. He wears a long-sleeved tunic, belted at the waist, and a mantle. His arms were outstretched symmetrically; the right is missing below the elbow, while the left hand is clenched as if to grasp some attribute. At the right side of his head, in front of the hair, appears a large animal ear; it is said that there are no traces of a corresponding one at the other side. Because of this feature (cf. A. Danicourt, *RA* 1886, 1, p. 78) early observers identified the figure as Midas. Lantier points out (*MonPiot* 34 [1934] 43) that the ear is rather that of a deer than of a horse (cf. Reinach, *RA* 1894, 2, p. 374). The relation of this statuette to other representations of Cernunnos or members of his cult remains problematic.

9. (L.3) Toulouse, Musée Saint-Raymond. Discovered at Pouy-de-Touges (Haute Garonne). Traces of gilding. Lantier, fig. 4.

This figure represents Mercury assimilated to Cernunnos (see text, p. 42 ff.) He is seated with his legs crossed under him, and his right leg bears hatchings which resemble those on the cushion of the Autun Cernunnos (no. 1). Both arms are extended without attributes. The god wears a tunic, a mantle, and the winged petasos of Mercury.

10. (L.1) Musée Saint-Germain, inv. no. 76551. Discovered in 1845 at Bouray (Seine-et-Oise). Ht: 0.42 m. (fig. 2). A hollow, copper figure composed of six independent pieces of sheet metal soldered together.

Nude, beardless man whose head is approximately half the size of the complete figure. He is seated in the "tailors' seat," his rudimentary legs violently contorted so that the soles of his feet are turned upwards. He wears a torque about his neck. The arms are missing, but traces of solder on the thighs prove that the hands reposed there (Lantier, *op. cit.* 39 versus H. de Villefosse, "Le dieu gaulois accroupi de Bouray," *Mém. d. l. soc. nat. des antiquaires de France* 72 [1912] 244–275, who believed them to have been raised).

There is no compelling reason to recognize Cernunnos in this statuette; the person represented might not even be divine. Lantier relates it to a group of bronze busts from Compiègne and elsewhere (Reinach, *Bronzes figurés* 224 ff; Lantier, 52–55), suggesting that all are to be connected with the cult of Cernunnos and his female partner. This seems a dubious assumption, although one female head from Compiègne reveals slots for the insertion of "wings" (Reinach, *op. cit.* no. 218) or "horns" (Lantier, 54).

11. (L.5) Musée Saint-Germain, inv. no. 35231. From Vassel near Billom (Puy-de-Dôme). Lantier, fig. 6.

Bearded god wearing a tunic, a mantle and *bracae*. Both arms were extended; the right is broken from the elbow and the attribute in the clenched left hand is missing. The pose agrees with that of Cernunnos types, although the legs are more outstretched than those of true "dieux accroupis." The figure seems to bear more relation to the mallet-god of the Celts than to Cernunnos. For interpretation of that divinity and Cernunnos, see text, p. 40, n. 172. The "traces of horns" mentioned by Reinach (*Catalogue* 2 [1921] 163) seem to be merely damaged curls of hair.

12. (L.6) Musée d'Issoudun. From Neuvy-Pailloux (Indre). Ht: 0.09 m.

According to Lantier, this is neither the handle of a patera nor of a sword, but a statuette of a seated female divinity whose lower body has been replaced by a simple "bourrelet." She wears a torque about her neck and holds a second against her chest with both hands.

This minor monument has been excluded from our discussion, although it may well belong among representations of Cernunnos' female partner. Cf. A. Blanchet, "Manche de poignard du Musée d'Issoudun," *Bull. d. l. soc. nat. des antiquaires de France* 1901, 160–65.

13. (L.7) Formerly in the R. Gadant collection at Autun. From Mt. Beuvray (Saône-et-Loire). Ht. 0.046 m.

This extremely crude piece represents a seated goddess, clothed in a long robe. Her left leg is placed in the correct position for our type, but the right does not cross it and is more extended. Her arms repose on her knees.

In the lack of positive evidence, this statuette has also been excluded from the discussion. Cf. Lantier, fig. 7; R. Gadant, "Note sur une figurine de bronze découverte au Beuvray en 1905," *Mém. d. l. société éduenne*, N. S. 34 (1906) 261–65.

14. Suspect bronze from Broc (Maine-et-Loire).

Ht: 0.055 m. Reinach, *Bronzes figurés*, p. 192; R. Gaidoz, "Note sur une statuette en bronze représentant un homme assis les jambes croisées." *RA* 1881, 1, pp. 365–69.

This bearded figure, clothed in what resembles a coat of mail, is extremely stylized. He holds two decorative elements in symmetrically upraised hands. The piece is interpreted as furniture applique and dated in the medieval period by Reinach and Gaidoz. If it is medieval, certain details would indicate that the artist was copying an ancient piece, but it could well be a modern forgery.

15. In 1896 a dealer in Clermont-Ferrand was in possession of a small bronze "dieu accroupi," described as bearded and as having a draped torso. I have been unable to connect this piece with any other listed here or to ascertain its subsequent history. For mention of it, see M. Imbert, "Le dieu gaulois de Chassenon," *Revue mensuelle d. l'école d'anthropologie de Paris*, 6 (1896) 19.

Other Representations in Metal (and Val Camonica Rock carving)

16. Rock carving of the Val Camonica, North Italy. See text, pp. 14, 18, notes 8 and 28 ff.

17. Gundestrup silver cauldron. Copenhagen, National Museum. See text, pp. 19–21, notes 38–46 and (fig. 3).

18. Celtic coin type formerly ascribed to the Catalauni. See text, p. 14 and note 9.

19. Silver bowl found at Lyon in 1929. Ht: 0.065 m.; upper diam: 0.085 m. P. Wuilleumier, "Gobelet en argent de Lyon," *RA* 1936, 2, pp. 46–53

The decorative frieze shows various animals (boar, tortoise, raven, eagle, serpent and dog), a youth seated at a table and pouring coins upon it from a purse, and a figure reclining on a couch. The head of the latter figure is missing, but he holds a cornucopia and a torque and a deer stands behind him. Wuilleumier identifies him as Cernunnos and the youth counting coins as Mercury. Cf. text, p. 44.

CATALOGUE B: STONE STATUES

1. (L.24) E VI, no. 4839 with bibliography. Épinal, Musée départemental des Vosges; cast Musée Saint-Germain, inv. no. 27511. Discovered at Sommerécourt (Haute Marne). Ht: 1.20 m. Sandstone (fig. 11).

Beardless male divinity seated on a cushioned block. His legs have been broken away, but one foot appears in horizontal position at his left side and proves that he was seated cross-legged. The god wears a tunic and mantle, a torque about his neck, and earrings (as indicated by holes for their insertion). Two holes, still retaining particles of lead, make it certain that metal (or natural?) antlers were attached to his head. Two ram-headed serpents encircle his arms and shoulders, resting their heads upon a "plate" (or sack?) held in his lap.

2. E VI, no. 4831 with bibliography. Épinal Museum; cast Musée Saint-Germain, inv. no. 24510. From Sommerécourt. Ht: 0.95 m. without the head. Common stone (fig. 12).

It was the knowledge that this figure had been discovered in a well in 1806 that led Voulot to return to Summerécourt over fifty years later seeking its head, or other interesting fragments. This expedition led to the recovery of this goddess' male partner (no. 1): A. Bertrand, "Les deux divinités gauloises de Sommerécourt," *RA* 1884, 2, pp. 301–304, pls. IX–X.

Female divinity seated normally in a very hieratic and contained pose. She is fully draped, wears sandals, and is provided with bracelets as well as a torque about her neck. A long curl of hair falling over each shoulder preserves some indication of her coiffure.

The goddess holds a cornucopia in her right hand; it is filled with three fruits resembling apples and a round object under her left hand is described as a fourth such fruit (although it seems more like the "pomegranate" mentioned below). In her lap is a large bowl which suggests metallic form and is filled with more fruits and a sort of "pâtée." A serpent with the head of a ram surrounds her body and rests his head upon the contents of this vessel. In addition to the cornucopia resting against her shoulder, the right hand grasps what has been identified as a pomegranate and for this reason the goddess was called Ceres in the catalogue of the museum (J. Laurent, *Cat. des collections du Musée départ. des Vosges* [Épinal 1868] 62).

The stylistic affinity of this figure with that of Cernunnos from the same site is so strong that the two divinities can only have been intended as counterparts.

3. (L.26) E II, no. 1319 with bibl. Musée Saint-Germain, inv. no. 25327. From Saintes (Charente-Inférieure). Ht: 0.84 m.; width: 0.77 m.; thickness: 0.32 m. Shelly white stone. This so-called altar is actually a statuary group on the back of which additional figures are given in relief (figs. 9–10).

At the left, a god seated in the "tailors' seat," clothed in a *paenula*. He holds a purse in his left hand and a torque in his right. Unfortunately, his head is missing, making it impossible to determine the presence or absence of antlers. To the right a draped goddess is seated normally upon a cushioned block. She holds a cornucopia in her left hand and a dove in her right. At her left knee stands a diminutive figure, a draped female carrying a cornucopia and a fruit (apple?).

On the reverse the "dieu accroupi" is repeated in the center, seated upon a base which is either supported by or decorated with two bucrania. In his right hand he holds a purse, in his left some indeterminate object.

cast of which is preserved in the Musée de Roanne. Original from Saint-Galmier (Loire); formerly in the Noëlas collection. Ht: 0.55 m. The head is missing.

This statue is described as a nude, squatting man with a serpent twined about his body. Esperandieu states that it represents, perhaps, a Mithraic divinity and that his chest has a "gibbosité" which is difficult to explain. From the very poor reproductions it seems clear that the figure is not a human being at all, but some animal, probably a bear. Thus it would have no place in our discussion.

Supplement: Terracotta

18. (L.12 and fig. 11) Terracotta statuette, formerly in the collection of Leon Maître. Cast Musée Saint-Germain, inv. no. 35519. From Quilly (Loire-Inférieure). L. Maître, "Le dieu accroupi de Quilly," *Bull. d. l. soc. fr. d'anthropologie* 1899, 142–153.

A nude, beardless god in the "tailors' seat." His right arm is bent so that the open hand rests on his abdomen; at the extremity of the fingers a bird is depicted on his chest. On the right elbow appear three circles centered with stars. On the reverse of the figurine is engraved a scabbard, decorated with a large double circle and surrounded by nine smaller double circles framing stars.

This figurine bears no specific relation to Cernunnos, and has been omitted from our consideration. It is a further illustration of the fact that the cross-legged pose cannot be confined too narrowly to Cernunnos.

CATALOGUE C: STONE RELIEFS

1. (L.29) E V, no. 3653 with bibl. Reims, Musée de Beaux-arts. Discovered in 1837 in the Rue Vauthier-le-Noir, Reims (Marne) with other objects, including coins of Tiberius, Vespasian and Antoninus Pius. Cf. H. Bazin, *Reims. monuments et histoire* (1904) 19: "en guise d'ex voto, il était entouré de petites statuettes en terre cuite, Lucine, Cybèle, ou autres." Cast with restored antlers, Musée Saint-Germain, inv. no. 24414. Ht: 1.25 m.; width: 1.10 m.; thickness: 0.41 m. Local soft stone (fig. 13).

On a quadrangular block in the center of the relief Cernunnos is seated with crossed legs. He wears a mantle fastened on his left shoulder, a bracelet on his right upper arm and a torque about his neck; his legs are covered by Celtic *bracae*, and either the toes of his feet have not been indicated or they are encased in soft shoes. The god is richly bearded and has branching, four-pointed antlers growing from his head (these have been broken away but can be reconstructed from traces on the upper moulding of the stele). He holds a large sack from which round objects flow down to two antithetic animals, a bull and a stag, placed below his seat. These round objects have been variously interpreted as coins, grains, beech-nuts or acorns.

To the right stands a figure of Mercury, clad in a mantle and wearing a winged petasos. His weight is borne by his right leg, while the left is flexed to the side. His right arm, holding a caduceus, is raised behind his head which is turned toward Cernunnos. In his left he grasps a large purse. At the other side of the seated god stands Apollo, nude save for a long piece of drapery placed on his left shoulder and falling behind him to be drawn forward over his right thigh. The right leg is bent and placed on a small base to provide support for this drapery. Apollo's right arm seems to have rested on his thigh; his left is raised to a lyre supported on an altar. Both attendant figures are of smaller proportions than the seated Cernunnos, and a rigid isocephaly is thus preserved. A rat is depicted in the pediment of the stele.

2. A fragment of a relief similar to no. 1, also from Reims, is reported by Maxe-Werly in the *Bull. d. l. soc. nat. des antiquaires de France*. Séance of April 4, 1883, and is mentioned by Mowat, *Bull. épigraph. de la Gaule* 3 (1883) 172.

This fragment shows three masculine heads. The center one is horned, the right wears the winged petasos of Mercury, and the left is of a beardless type suitable for Apollo.

3. E IV, no. 3133 with extensive bibl. Paris, Musée Cluny. Cast Musée Saint-Germain, inv. no. 351. One face of the upper part of a quadrangular "altar" discovered in 1710 under the choir of Notre-Dame, Paris (Seine). Preserved ht: 0.47 m.; width and thickness: 0.75 m. (fig. 1).

Older drawings—as Montfaucon, *op. cit.* 2, pl. cxc, 1—show above the god, the inscription *CERNVNNOS* (*CIL* XIII 3026 c) completely preserved, although much of it is illegible today.

Cernunnos appears to be clothed in a tunic. Although his head is bald, he has a heavy beard and moustache. In addition to normal ears, he is provided with those of an animal—undoubtedly borrowed from a stag like the antlers which flank them. From each antler a torque depends.

The relative proportions of this figure and of the standing figures on the remaining three faces ensure a reconstruction of the cross-legged pose for Cernunnos. It is entirely possible that a ram-headed serpent was included in the original composition.

4. E IV, no. 3015. Formerly in the Revellière collection. Cast Musée Saint-Germain. From Blain (Loire-Inférieure). Ht: 0.39 m.; width at center: 0.15 m.; thickness: 0.09 m. Red granite (or terracotta?) relief.

Nude, frontal Cernunnos standing on the back of an animal. Tall, unbranched antlers assure the identifica-

tion of the divinity. His left arm is raised, and his right hand seems to hold a purse (?). A wavy border along the left side of the stele has been suggested as a serpent.

This standing type of Cernunnos may be compared to the bronze statuettes in Cat. A, nos. 6 and 7, and to the rock carving of Val Camonica, although the pose of his arms and the use of an animal as his support were probably inspired by representations of Jupiter Dolichenus.

5. (L. 30) E II, no. 1539 with bibl. Musée de Chateauroux. Cast Musée Saint-Germain, inv. 26244. Said to have been found at Vendeuvres (Indre) in 1865. Ht: 0.48 m.; width of front face: 0.61 m., of sides: 0.25 m. Common stone (fig. 4).

On the front face of this block appears Cernunnos seated in the usual "pose accroupi." He wears a tunic and mantle and is provided with antlers, but the childlike forms of his body contrast with normal representations. The two nude male figures standing on large serpents at either side of him likewise resemble crotes rather than adults. The young Cernunnos holds a large purse in his lap. One of his attendants, who grasp his antlers, holds a torque in his left hand; the other places one foot on an adjacent altar. The serpents are very large and thick; their heads have been so damaged that it is impossible to determine whether they were horned.

On the left face of the block a seated Apollo with nude torso and legs is represented playing a lyre. A basket stands beside him. The relief on the right face has been destroyed, but on analogy with the Reims stele (no. 1) one might restore a figure of Mercury.

6. E VI, no. 4726. Lost altar known from the drawings of Grivaud de la Vincelle (*Arts et Métiers* [1819] pl. CXI, 1–4) and an anonymous sketch in the library of the Musée Saint-Germain (cited in E as Album 14, fol. 81, but this is incorrect and a search in the collection has failed to reveal it). The altar was discovered in 1772 at Le Chatelet (Aube). Each figure is "one cubit" in height.

On one face Hercules, with a bird perched on his shoulder, is seen in combat with the Nemean lion, a composition which very closely resembles the Smertullos face of the Paris altar (no. 3 and text, pp. 28–31). The second face represents a draped Victory on a globe, holding a piece of her veil in one hand and a palm in the other. The third face reveals a draped goddess who grasps an open purse in one hand and a few coins in the other. The fourth face was described by J. Cl. Grignon, (*Bultin* [*sic*] *des fouilles faites . . . d'une ville romaine, sur la petite montaigne du Chatelet, entre Saint-Dizier et Joinville . . .* [Bar le Duc 1774] xlix-l) as depicting Midas "qui tient une bourse fermée" and who dresses "en capucin." Ésperandieu remarks that this figure is more probably Mercury with two wings on his head which were mistaken for the ears of an ass; or that it is possibly Cernunnos. From Grivaud de la Vincelle's drawing one would be inclined to accept the latter identification, since the alleged "wings" look more like the stubs of antlers. Furthermore, scholars of the eighteenth century were fully aware of the fact that Mercury is characterized by wings in his hair and would have recognized them if there had not been something unusual about these cerebral appendages—unless, of course, the abnormal costume misled them.

Like the bronze statuettes and the Blain relief (no. 4) this would represent a survival of an older erect posture for Cernunnos, as it appears in the rock carving of Val Carmonica. In the absence of the original, there can be no certainty concerning the identification, however.

7. E V no. 4195 with bibl. Luxembourg, Musée lapidaire. From Turbelsloch near Differdange. Ht: 1.20 m.; width: 0.80 m.; thickness: 0.40 m.—after G. Welter, *R.A*, 1911, 1, p. 63.

In a niche appears a semi-draped male figure of a youthful genius type, holding in his left hand a cornucopia filled with fruits. To the left is the head of a bull in profile, now almost obliterated. In the lower left corner is represented the head of a stag vomiting round pieces of money onto a tablet. See text, pp. 41, 44.

8. E III, no. 2083 with bibl. Musée de Beaune. Cast Musée Saint-Germain, inv. no. 9286. Discovered in an ancient well at Beaune (Côte d'Or). Ht: 0.78 m.; width: 0.49 m.; thickness: 0.22 m. Soft limestone. Very damaged.

A *sacellum* in the triangular gable of which appears a bust of Diana (?) with a crescent on her head. Within the niche are depicted three divinities: from left to right, a seated nude god whose left hand rests on a cornucopia and who seemingly offers some food to an animal ("dog") with his right; a seated nude tricephalic divinity, without a beard, who holds a cornucopia with both hands (snakes on his knees?); a standing nude god with a mantle over his shoulders who has tall horns and the legs of a goat and who carries a cornucopia in his right hand. The latter figure has been connected with Cernunnos, but it clearly represents Pan, whose goat-horns were usually strongly elongated in Gallo-Roman art (cf. J. Déchelette, *Les vases céramiques ornés de la Gaule romaine*, 2, pp. 69–71, nos. 409–414 especially). The relief is connected with the Cernunnos cult, however (see text, p. 44).

ness and frontality. He wears a torque about his neck. Both hands are held before him, the left grasping a torque or "garland" which the right supports (cf. J. Bariau, *Néris-les-Bains* [Montluçon 1867], 54: ". . . un personnage ayant les mains liées ensemble par un chaîne . . ."). Although the head is preserved, destruction has completely erased the features. The figure cannot be identified as Cernunnos because he is without antlers, but it may be connected with his cult.

9. E III, no. 2332 with bibl. Autun, Musée de la société éduenne (Hôtel Rolin). Discovered in 1878 at Lantilly (Côte d'Or). Preserved ht: 0.45 m. Local stone.

A nude god seated normally on a low seat. Between his knees is placed a large bunch of grapes. The left hand rested palm up on his thigh, with the last three fingers closed. The right held the head of a large serpent. The tail of this serpent is described as being of fish form, which would connect the statue with the bronze statuette from Autun (Cat. A, no. 1). Both the head of the divinity and of the serpent are missing, making identification problematic.

10. E II, no. 1555 with bibl. Small stone statuette which, in 1882, was the property of M. Roubet, president of the Société nivernaise. Cast Musée Saint-Germain, inv. no. 26259. From La Guerche (Cher). Ht: 0.35 m. Common stone.

Divinity seated normally in a hieratic pose. In his left hand he holds a patera; his right steadies upon his knee a large purse from which coins escape. The god wears a tunic and *sagum*. The figure is not an "accroupi," nor is the head completely preserved, but it deserves inclusion in the tentative Cernunnos circle because of its analogy with the famous Reims stele (Cat. C, no. 1).

11. (L.21) E II, no. 1375 with bibl. Angoulême, Musée archéologique. From La Terne (Charente). Preserved ht: 0.37 m. Friable limestone. Destroyed above the waist.

Male figure clothed in a mantle which is fastened on his left shoulder. His hands are placed on his knees, between which rests a purse or vase. Although his legs are crossed, the figure is less in the "tailors' seat" than other examples and is not included in our discussion.

12. (L.23) E IX, no. 7033 with bibl. Mont Dore, Musée de l'établissement thermal. From Mont Dore (Puy-de-Dôme). Ht: 0.69 m. Sandstone.

A seated male figure wearing a mantle. His legs are broken away and, although he is so described, it seems doubtful that he was "accroupi." Beside his right arm there appear to be traces of the arm of a throne. The figure is beardless; his hair is strangely like a skull-cap, and there is no trace of horns. It seems unlikely that the sculpture was intended to represent Cernunnos or any members of his cult. It is therefore omitted from our discussion.

13. E IV, no. 3210. Meaux, private collection. Found at Meaux (Seine-et-Marne). Ht: c. 0.30 m. Soft stone.

A seated divinity clothed in a long tunic. He holds a large cornucopia-shaped sack (?) into which his right hand is inserted. On his forehead are two protuberances which have been referred to as "cornes naissants" (G. Gassies, "Le dieu gaulois au sac," *REA* 7 [1905] 373), but these might merely represent a hair stylization similar to that of the god from Sommerécourt (no. 1).

14. (L.22) E V, no. 3731 with bibl. Brimont (Marne), collection of Vicomte A. Ruinart de Brimont. Unknown provenance. Ht: 0.28 m. Coarse limestone.

A nude figure in the "tailors' seat." The arms are lacking, but seem to have rested on the thighs. The face is extremely crude in execution and the body very flat. The figure leans so far forward that it approximates a hunchback. This statuette is consistently described as that of a man, but there appears to be something female in the conformation of the breasts (cf. no. 16).

Although this statuette probably derives from the Reims region in which so many monuments of the Cernunnos cult are centered, it is omitted from our discussion as problematic.

15. (L.28) E IV, no. 2882. Musée d'Auxerre. Found in 1891 near Auxerre (Yonne). Ht: 0.36 m. Soft limestone. The head is missing.

A male figure in the "tailors' seat," clothed in a long tunic and an "apron" fastened on each arm near the shoulder by a buckle and two straps. He wears a torque about his neck and a bracelet on each arm. In his right hand is an apple (?); his left raises the head of a child who is sleeping on his knees. At his right knee appears a beardless bust with a torque about its neck.

This enigmatic work cannot be connected specifically with Cernunnos, although, in all likelihood, it is to be placed in the wider sphere of his cult.

16. (L.27) E III, no. 2218 with bibl. Musée d'Avallon. From Étaules near Avallon (Yonne). Ht: 0.66 m. Soft limestone. The head and arms are lost.

A nude figure "accroupi," in the contorted pose in which each foot rests, sole up, on the opposite hip (cf. the Bouray statuette, Cat. A., no. 10). The body leans forward and is provided with heavy breasts and eight nipples on the belly. On the back appear very short crossed wings.

This statue was discovered at the site of a burial together with other funerary monuments. It illustrates an interesting syncretism: the normal mortuary sphinx utilizes the characteristic pose of the Celtic god of the underworld. Cf. F. Poullaine, "Tombeaux de pierre et monuments funéraires gallo-romains à Avallon," *Bull. archéol.* 1901, 23–26 ("génie funéraire").

17. (L.25) E III, no. 1804 with bibl. Lost statue, a

At his left, supported on a base over a similar bull's head, stands a nude male figure identified as Hercules because his right hand rests on a club, and an apple (?) is held in his left. At the opposite side of the cross-legged god a draped female stands on an undecorated base; she holds some object in her left hand (Espérandieu: vase or fruit).

4. E II, no. 1316 with bibl. Bordeaux Museum. Discovered c. 1859 at Condat (Dordogne). Preserved ht: 0.35 m; width at base: 0.41 m. Common stone. Destroyed below chest (fig. 5).

Three bearded heads on a single broad bust characterize this tricephalic divinity. He is clothed in a *sagum* and wears a large torque about his principal neck. On top of the central head, two symmetrical holes for the insertion of antlers bear out the assimilation of Cernunnos to this second Celtic god (cf. the bronze statuette from Autun, Cat. A, no. 1).

E. Cartailhac ("Une nouvelle statue du dieu tricéphale gaulois," *RA* 1899, 1, pp. 302–303) believed that he could distinguish an "ear" against one arm, recalling animals sculptured on other monuments of the same mythological sphere.

That this is not a bust but part of a complete figure, probably seated in the usual cross-legged pose, is borne out by the uneven fracture and the fact that the pose of the arms can be explained only if they rested on the divinity's thighs (cf. Reinach, "Nouvelles archéologiques et correspondence," *RA* 1899, 2, p. 467).

The best reproductions are to be found in a note by C. de Mensignac, "Le dieu tricéphale gaulois de la commune de Condat," *Mém. d. l. soc. archéol. de Bordeaux* 22, no. 2 (1897) 29, pls. I–II.

5. (L.13–17) E I, no. 131, III, no. 1703 and IX, no. 6703 with bibl. Marseille, Musée Borély. Two statues and fragments of figures squatting in the tailors' seat. From the sanctuary of La Roquepertuse near Velaux (Bouches-du-Rhône). One fragment (E no. 6703) was discovered in the vicinity, walled into a construction at Rognac (M. Clerc, *RE.A* 16 [1914] 81). In addition to no. 131 and no. 1703, fragmentary remains of similar figures at La Roquepertuse indicate the original existence of at least four statues within the sanctuary. The most fully preserved statue (E no. 131) measures 1.25 m. in height. Unfortunately, not a single head has been preserved, and it is thus impossible to insist upon an identification with Cernunnos or other members of his cult; these statues might represent human priests or votaries rather than divine personages. The most recent discussion is to be found in F. Benoit, *L'art primitif méditerranéen de la vallée du Rhône; La Sculpture* 1945, pp. 16, 34–36, pls. XXV, XXXIII–XXXVI.

The preserved statues represent male figures seated cross-legged on stone plaques, two of which have "acroteria" at the corners. Only the legs and base of the Rognac fragment are preserved. The other two agree so closely that a description of E no. 131 will serve the entire group. The right arm follows the contour of the torso, and this hand probably rested on the upper surface of the base. The left arm is bent across the chest; its hand is missing, but the size of the break and a metal dowel (Benoit, 16) indicate that some large object was displayed. One of the fragments which constitute the third statue is part of a torque or collar held in that figure's right hand (H. de Gerin-Ricard and G. A. d'Agnel, *Les antiquités de la Vallée de l'Arc en Provence*, p. 29, no. 6). By analogy one may assume the same attribute for the more complete figure (Jacobsthal, *Early Celtic Art* [1944] Text, p. 5).

The figure is clothed in a short, sleeveless tunic with vertical folds, a fringed hem, a girdle, and an engraved network of diamond patterns. A second article of apparel remains unexplained: a thick, rectangular dorsal section decorated with geometrical patterns covers the back of the figure from neck to thighs, while the smaller pectoral section is divided into two sections with stepped outline and crosses or meanders filling the squares. Jacobsthal (p. 6) attacks the description of Lantier and Gerin-Ricard, who took it for a stole or "chasuble," but admits that the construction cannot be explained in our present state of knowledge.

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Draped torso of a man whose head, legs and arms are missing. He is seated in the "tailors' seat" upon a cushion. Traces of the right hand remain, crossing over the thigh and resting on the cushion between his legs (cf. Gaidoz, *RA* 1884, 2, p. 300). In the absence of the head and any attributes there can be no certainty that the statue represents Cernunnos.

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8. (L.18) E II, no. 1566 with bibl. Néris, Musée de l'établissement thermal. From Néris (Allier). Ht: 0.88 m.



FIG. 1. CERNUNNOS. CLUNY MUSEUM, PARIS.



FIG. 3. CERNUNNOS PLAQUE. GUNDESTRUP CAULDRON. COPENHAGEN.

Representations of Cernunnos
from European Sources.
Pictures and Article from the
American Journal of Archeaology

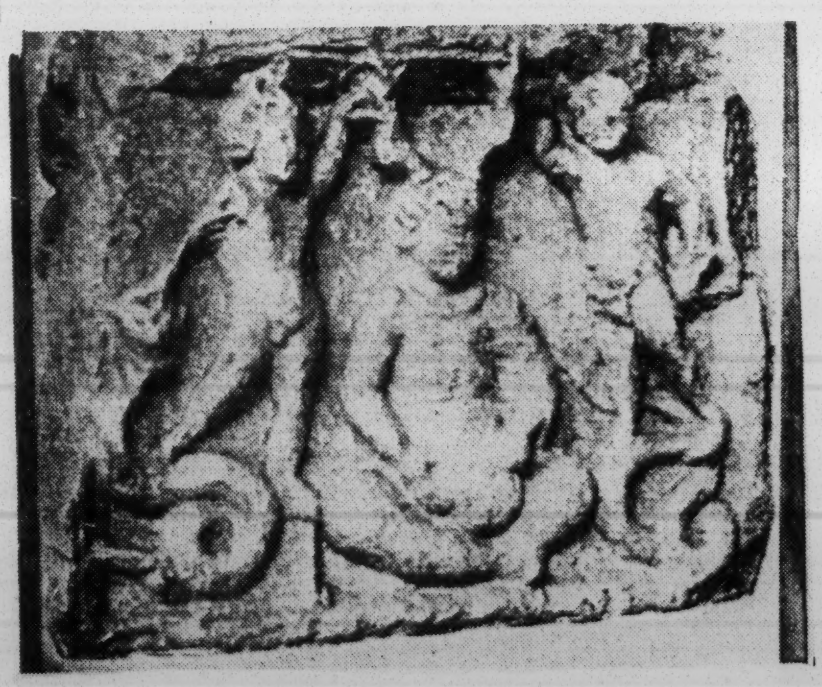


FIG. 4. RELIEF FROM VENDEUVRES.
CHATEAUROUX MUSEUM.

ERN 139

At his left, supported on a base over a similar bull's head, stands a nude male figure identified as Hercules because his right hand rests on a club, and an apple (?) is held in his left. At the opposite side of the cross-legged god a draped female stands on an undecorated base; she holds some object in her left hand (Espérandieu: vase or fruit).

4. E II, no. 1316 with bibl. Bordeaux Museum. Discovered c. 1859 at Condat (Dordogne). Preserved ht: 0.35 m; width at base: 0.41 m. Common stone. Destroyed below chest (fig. 5).

Three bearded heads on a single broad bust characterize this tricephalic divinity. He is clothed in a *sagum* and wears a large torque about his principal neck. On top of the central head, two symmetrical holes for the insertion of antlers bear out the assimilation of Cernunnos to this second Celtic god (cf. the bronze statuette from Autun, Cat. A, no. 1).

E. Cartailhac ("Une nouvelle statue du dieu tricéphale gaulois," *R.A* 1899, 1, pp. 302–303) believed that he could distinguish an "ear" against one arm, recalling animals sculptured on other monuments of the same mythological sphere.

That this is not a bust but part of a complete figure, probably seated in the usual cross-legged pose, is borne out by the uneven fracture and the fact that the pose of the arms can be explained only if they rested on the divinity's thighs (cf. Reinach, "Nouvelles archéologiques et correspondence," *R.A* 1899, 2, p. 467).

The best reproductions are to be found in a note by C. de Mensignac, "Le dieu tricéphale gaulois de la commune de Condat," *Mém. d. l. soc. archéol. de Bordeaux* 22, no. 2 (1897) 29, pls. I–II.

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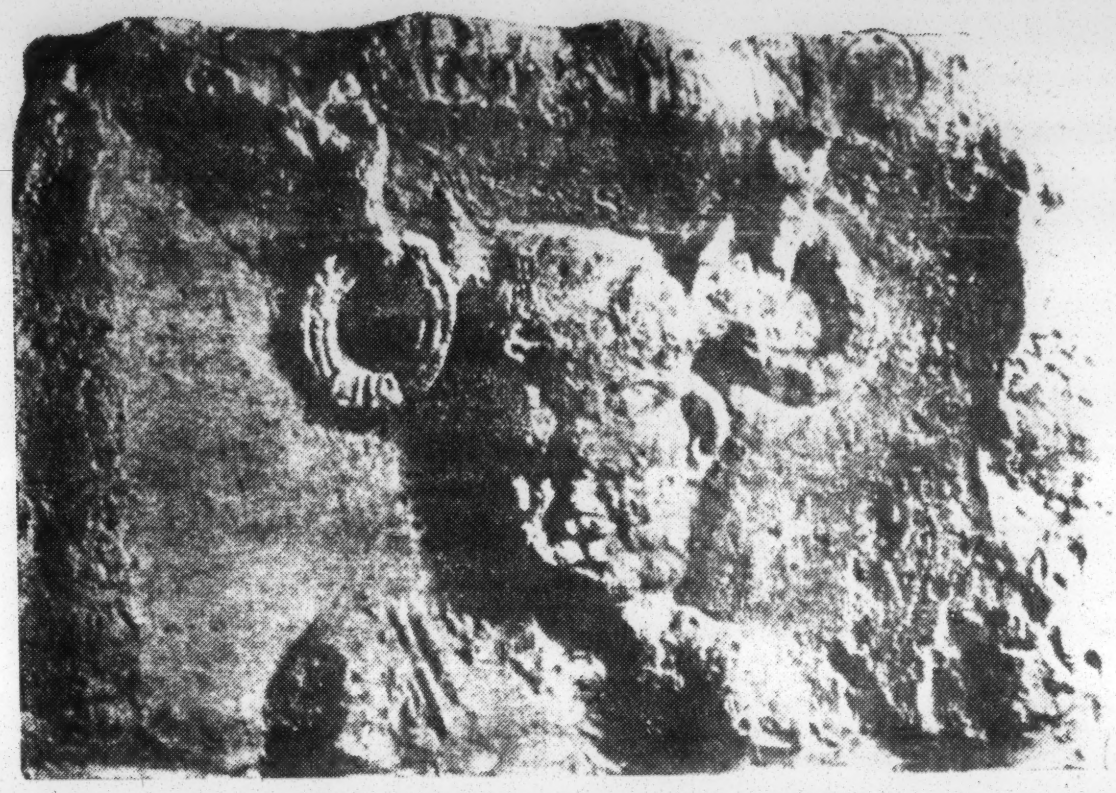


FIG. 1. CERNUNNOS. CLUNY MUSEUM. PARIS.

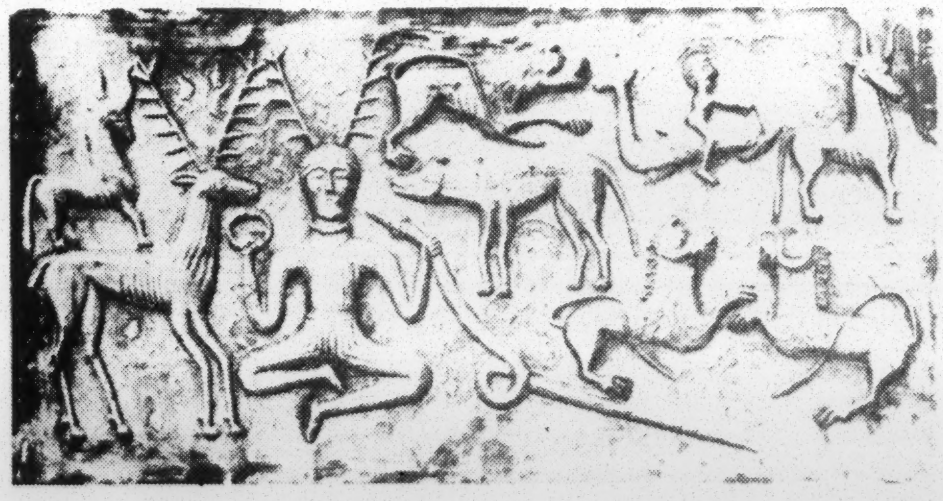


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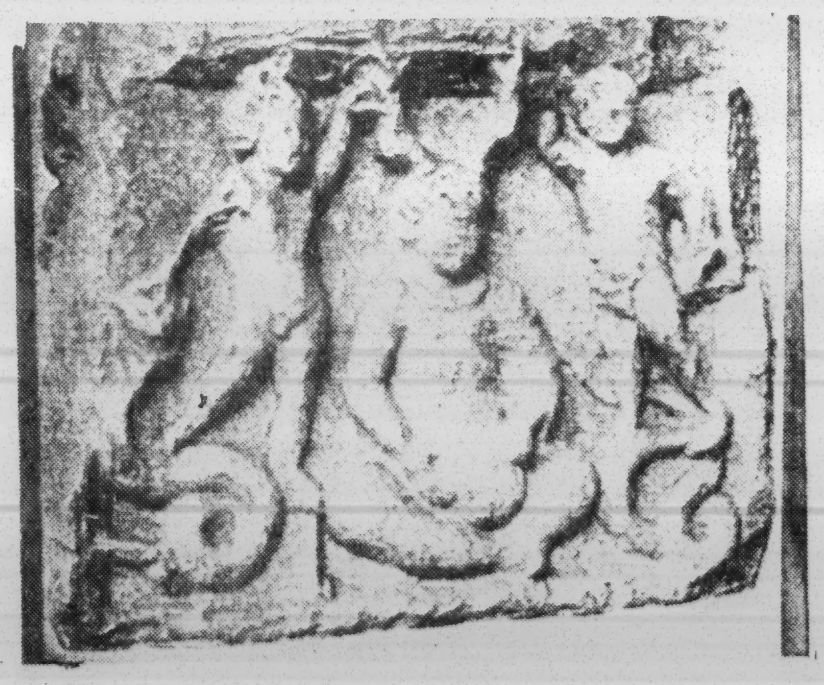


FIG. 4. RELIEF FROM VENDEUVRES.
CHATEAUROUX MUSEUM.

INTRODUCTION

This was written for my love, Treesong; but it is also for Dave, who gets drunk to cry; for Tony who blinds you with his armor, for Joe who tames the frightened beast but walks alone; for Don who drowned himself and his beautiful African magic in the Pacific.

It is for all my brothers and sisters who miss each other in passing, or reach out too late. We're all we've got – don't let it go down.

Ravenwolf

IN DEFENSE OF MEN AND GODS

By Ravenwolf

The variety of Pagan and Craft people and groups that appear in these pages is rich and beautiful. Throughout the spectrum of religious and philosophic expression flows the stream that binds us all together; the common search for truth, for balance and harmony with the Whole; with the Earth; with ourselves. If we hope to achieve the balances in our lives and on our planet, I believe it is important for us all to realize, clearly and fully, that we are NOT created in the image of Yahweh!

Even though we have consciously denied the validity of this tribal male chauvinist human supremicist patriarch as God, I think there are levels on which we tend to accept the Yahweh standards of humanity, and are injured in both religious and personal relationships by doing so. This is especially true in the whole area of maleness and masculinity.

The oppression of women by the traditional Judeo/Xtian sex roles is direct, blatant and obvious. But even as women throw off these chains; even as we begin to know who we are, and glory in the freedom of knowing that we can and will be all that we are; we too often do not see our brothers tangled in the shadow chains of Yahweh's crippling image.

How much care are any of us giving to the pain and confusion of many of the finest and most sensitive of the men (and man-children) among us, who seem so lost and adrift? A man, or a boy, looks at the image, the horrible, distorted golum, that J/C culture has instructed him to become, and recoils. He feels, he cries, he loves; he dances in the forest alone, he hurts. He wants to hold the baby, be held when he needs it, be one with all that lives. He cannot kill people for politics or the earth for profit. He wants someone to share with, not someone to keep on a leash. He knows he doesn't fit the image. And if he can't fake it – or won't – all hell breaks loose.

The predominant culture informs him in uncertain terms that Man was created in the image of Yahweh – and if he wasn't, he's not a man. He may accept this macho definition of masculinity and simply reject his own maleness. He may be together enough, or strong enough, or lucky enough, to say, 'Wait a minute! That's not masculinity – that's bullshit!"

But if that's not where it's at, where is it? Where can he turn for reinforcement of the goodness and rightness of his maleness; of himself as a man with the kinds of strength that takes more courage than being macho, but get little or no recognition?

Too many times, if he seeks the friendship of "liberated" women, he is not welcomed as a comrade in search of truth and freedom, but is viewed with suspicion and often is outright dumped on, simply for being a man. Free people accept responsibility for their own acts; but unfortunately an awfully lot of my sisters are more into looking for someone to blame – trying hard to find the m.c.p. in every man (such as verbally abusing the poor guy who opens a door when her hands are full; dispite the fact that he'd do it for another male, and she'd probably do it for him.) and generally following the well-worn path of universal bigotry which seeks to de-humanise others to avoid dealing with them, and erase oppression by becoming big and tough and oppressing sombody else.

To this, I can only say that's first class John Wayne macho, and if it's bullshit for anybody, it's bullshit for everybody. You don't bring yourself up by stepping on somebody else; you just get different colored chains and add some more pain to the world. Reversing unbalance doesn't create harmony.

cont. next page

THE HIGHEST MAN IN TOWN

In an old, abandoned building
Lives the highest man in town,
Wearing clothes he picked from trashcans,
Eating just enough to stay alive,
But healthy and happy, never depressed –
No need for drugs or booze or cigarettes –
Summer and winter alike a joy to him.

Laughing as the roaches crawl across his belly,
Sharing his cheese with the rats, his friends,
A pigeon sleeping on his shoulder.

Sitting on the steps he watches
His fellow human beings walking by,
Smiling with those who smile,
Sharing the sadness of those in sorrow,
Feeling their frustrations in himself,
While underneath a radiating glow
Permeates it all with his understanding.

"Do you believe in God?" I asked.
"I don't believe," he said. "I know."
"Then what is beauty, truth, or love?"
"As is above, so here below."
"But tell me how you found the way."
"What other way is there to go?"

He's playing games with me, I thought,
And walked off shrugging down the street;
But later on he came to me,
His shining eyes and mine did meet,
And gently putting out his hand,
He led me to a brighter land,
A clearer vision of the one
That I had long been hiding from.

And then I found myself awake,
That this was it, without mistake;
For he had led me from a dream
Back down to earth, where it would seem
The highest man rejoiced to live:
His soul to keep, his heart to give.

Whomable Rhea

By Glen Warren Eriksen

There is no freedom in a mouth full of
    blood
Searching for some cave to spit
Somewhere that no one will see
    But your drooling out of the corners
        of your darling lips;

You'll holler, scream, toss and turn.
Pull, heavier than light, your hair out.
But listen to me! I hear ya, 'come'.

Come spit up my cunt, We'll pass them
    of as stars
And hand in hand we'll stroll.

. . . Men and Gods

But back to our wandering male. Can you be a sensitive, caring human being and Christian, too? Well, not unless you write a new interpretation. Can you believe humanity is the highest power in the universe? What a bummer!

Perhaps, if our wanderer is fortunate, he discovers – ta, da! – The Craft!

But, whoops! In the backlash of centuries of J/C oppression, he stubs his toe and falls into a puddle of female chauvinism. Because somewhere along the line, a lot of Craft people got confused, and thought, at least subconsciously, that man really was created in the image of you-know-who. And the God is the essence of Man, right? So he must be merely a consort. Only the Goddess is worthy of high reverence and worship; all power comes from the Goddess; to propose their equality is to demean her; and besides, you know what happens when males have any power – instant Yahweh!

What is this? Has the other side won, already? Will we buy the image and sell out our brothers and possibly our planet?

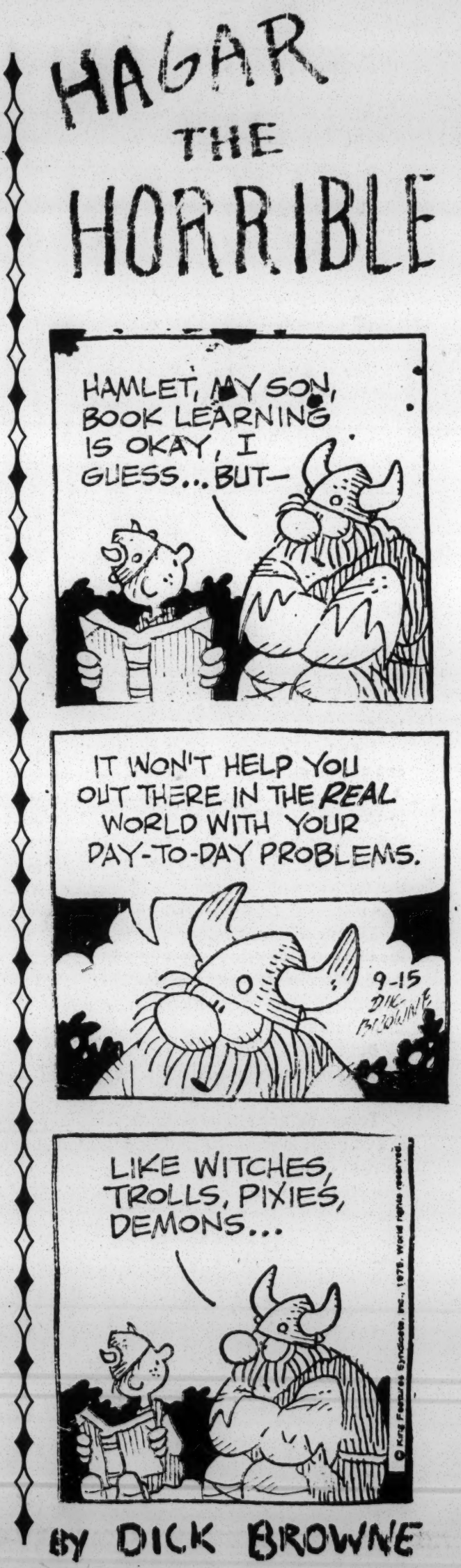
Must we only trade chains? Where now are the balances? Female supremacy is no better than male supremacy, any more than a black racist is better than a white racist.

If even the Craft cannot see any other kind of relationship than dominant/dominated, we are indeed in sad shape.

I do not think it is wrong for any group or individual to dedicate their worship primarily to the Goddess or to the God, or even to a particular aspect of one. But assertions of intrinsic superiority have the shallow ring of beliefs founded more on fear than understanding.

We cannot be really free unless we are free together. It is the responsibility of each individual to be fully and truly her/himself as a person; to refuse to act in the roles that have been written for us by those who would exploit and manipulate the earth and its' creatures until life ceases. The essence that is Male, and the essence that is female are not collections of opposing character traits. They are only themselves; two essences of Being, that dance and weave the patterns of being and becoming in complement, not in dominion of one over the other. And the essence of Man, expressed in the God, is no less a thing of mystery and wonder, no less a joy and a celebration, and no less worthy of worship and love than the essence of Woman expressed in the Goddess.





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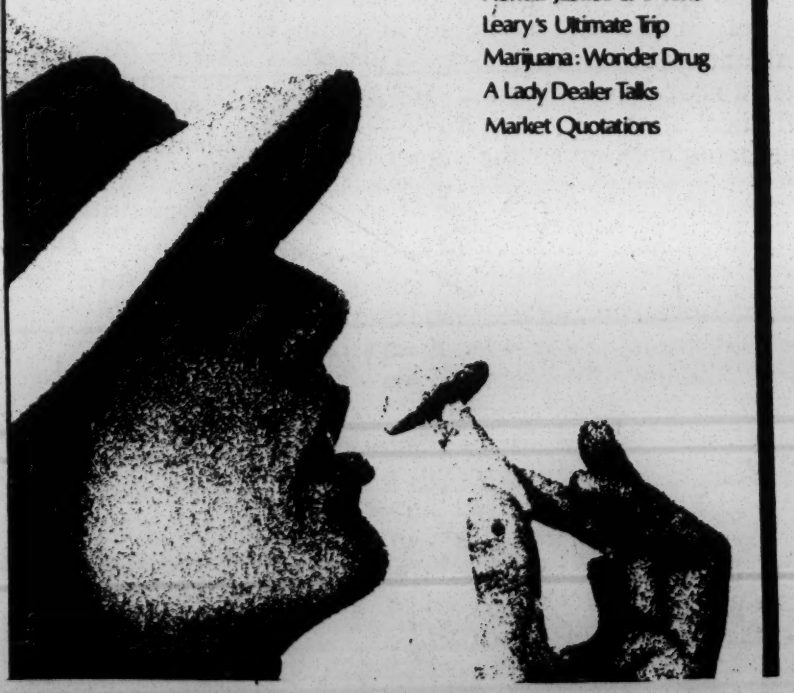
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ASTRO-SEMANTICS ASTROLOGY AND THE ENGLISH LANGUAGE

by Leo Louis Martello

Astrology has richly endowed the English language with many common words and expressions. These words are often used accurately without the speaker having any knowledge of their origin. The most obvious ones of course are the names of the days of the week: Monday literally means moon day from the Latin, "lunae dies." Tuesday derives from Mars and is called Mardi in French (Mars' Day). Wednesday comes direct to us from the Anglo Saxon "Woden's Day" and also from Mercredi, Mercury's Day. Thursday is from "Thor" the Norse God of Thunder. In French it's "Jeudi" or Jupiter's Day. Friday is from the Anglo Saxon Goddess Frigga. In French it's Vendredi or Venus' Day. Saturday is obviously Saturn's Day just as Sunday is self-explanatory.

Luna in ancient Rome was the moon-goddess and the word itself means moon. "Lunar" pertains to the moon and is used to measure the moon's revolutions, such as a "lunar" day. The adjective "lunate" means crescent-shaped. Both lunatic and lunacy refer to a type of transient insanity believed to be caused by the moon. A "lunarian" can be either a supposed inhabitant of the moon or a student of the moon.

The Roman sun-god was called Sol. The word "solace" is from the Latin "solari," to console. It means a relief of grief or anxiety, to give comfort, to make cheerful. ConSOLation! "Solar" of course pertains to the sun, especially as affecting the earth: solar heat, solar rays, solar energy, solar month, solar engine, etc. A "solarium" is a room or house exposed to the sun, used by nature lovers, in treatment of illness or to get sun baths. The solar system is the sun and the group of bodies which revolve around it.

Mercury is the Roman God identified with the Greek Hermes. It is a God, a planet and the only metal that is liquid at ordinary temperatures, popularly called quicksilver. From it is derived mercurial. The dictionary definition of this is: "1. Having qualities from being born under the planet Mercury, or inspired by the God Mercury, or likened to the properties of the metal mercury; as: swift, eloquent, clever, commercial, thievish, volatile."

Saturn in the Roman Religion is the god of the seed sowing, later identified with the Greek Cronus. The planet's outstanding feature are its rings, composed of a dense swarm of small solid bodies. Saturnalia or Saturnale is the festival of Saturn which starts on December 17th. In modern usage saturnalia means abandonment in pleasure, sexual license, excesses. A saturnine person is characterized as "heavy, grave, gloomy, dull--the opposite of mercurial."

Mars is the God of war. Thus the word martial means: "1. of, pertaining to, or suited for, war; as martial music. 2. Belonging to or pertaining to an army or to military life; opposite of civil except in the term court-martial. 3. Experienced in or inclined to war, warlike, brave..." Thus Martial Law means the law administered by the military power...the army, the National Guards...of a government when it has superseded the civil authority, as in time of war or during serious civil disturbances such as uprisings, violence and rioting. A martinet is one who adheres strictly to the letter of the law; a strict military disciplinarian. Often used derogatorily about someone who is militarily and pompously rigid.

Jupiter is the Roman god of prophecy and justice, identified with the Greek Zeus. he represents law and order. From the root origin of Jupiter we get such english words as jurisprudence (jus, juris=right, law + dictio, speaking, a saying); juridical, jurisdiction, jurist, jurist, juror, jury, just, justice, justice of the peace, justifiable, justification, justify and justifier. Students of Astrology can simplify their studies by knowing and understanding the etymology of many of our common English words. Not only will they better appreciate their proud Astrological heritage but the words themselves will help to pinpoint and identify the planetary characteristics in their own minds.

Uranus comes from the Greek word Ouranos which means heaven and sky. In Greek Mythology he is the personification of heaven, husband (sometimes called son) of Gaea (earth) and father of the Titans, Cyclops, the Furies, etc. It is one of our most remote major planets and its revolution around the sun takes 84 years. From this we get such words as uranic uranium, (a radio-active element of the chromium group), uranography (the science of describing the heavens, the celestial bodies, construction of celestial maps, globes, charts etc), uranology (the study of the heavens), uranometry (a chart or catalogue of planets, stars, the measurement of the heavens), uranous (containing uranium), etc.

Neptune, the Roman god of the sea, identified with the Greek Poseidon. In Roman Mythology he is the son of Saturn, and Rhead, and the brother of Jupiter and Pluto. The adjective neptunian means: "1. Pertaining to the ocean or sea. 2. Formed by water or aqueous action; as Neptunian rocks." The Neptunian Theory was devised by Werner (1750-1817) to account for the aspect of geological strata, which refers all rock-formations to the agency of water; opposed to the Plutonic theory. A Neptunist is one who upholds this theory. Neptunian influences would mean those affected by water, underwater, hidden, secretive, etc.

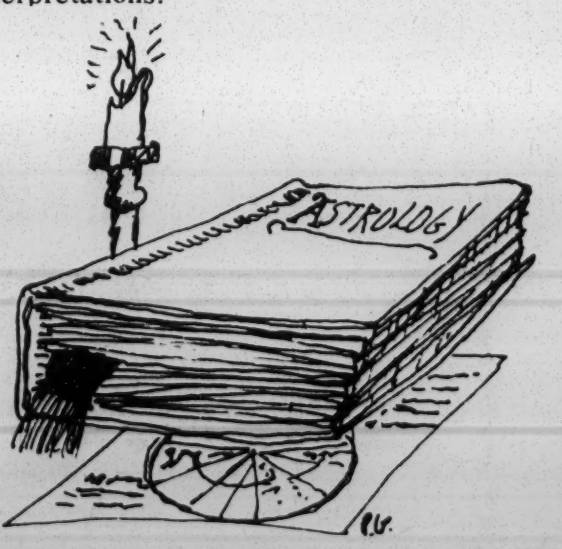
Pluto is the god of the lower or underworld, called Hades by the Greeks and Dis by the Romans. In astronomy it's the most remote known planet in the solar system. From it is derived the Greek word ploutos which means wealth (all of the world's wealth comes from underground: oil, jems, gold, minerals etc). Thus "plotocracy" means a government by the wealthy; also a controlling class of rich men. A plutocrat is one who has the power to influence because of his wealth. Plutocratic is the adjective. A plutonian has the characteristics of the lower world, infernal, etc. The word plutonic (not platonic) refers to molten rock within the earth which crystallizes.

This is just an Astro-semantic appetizer. Start your own Astrological word dictionary. The simplest ones would be Virgo, thus virgin, virginal, Virginia, etc. Leo gives us leonine, characteristic of the lion and all that it implies! From Sagittarius we get sagittate which means "shaped like an arrowhead." Also sagittal. From Capricorn many common English words can be traced back. Caper in Latin means goat. Thus caper, caprice, capricious. Capo in Latin means head. The words themselves mean one "apt to change suddenly, whimsical, fanciful, etc. Caper means "to leap or jump about in a sprightly manner; to prance." Just like a goat!

Pisces is the plural for fishes in Latin. The English-derived words are: piscary (the right or privilege of fishing in another man's waters or a fishing place), piscatology (science of fishing), piscatorial (pertaining to fishes), piscatory, piscina (in Latin means cistern, tank, fishpond) a special basin used in churches for the disposal of water used in washing altar linens, piscine (of or pertaining to fish).

Aquarius is the water carrier. From it is derived many English words with the same root (Aqua is Latin for water). Aquamarine, aquarium, aqueduct, aquatic.

The study of Astrology is simplified if you have an etymological foundation. Word-association is both an invaluable psychological technique and a method of impressing indelibly upon your mind the true meanings of the various signs, planets and constellations. You can use this as a springboard to delve into deeper and subtler interpretations.



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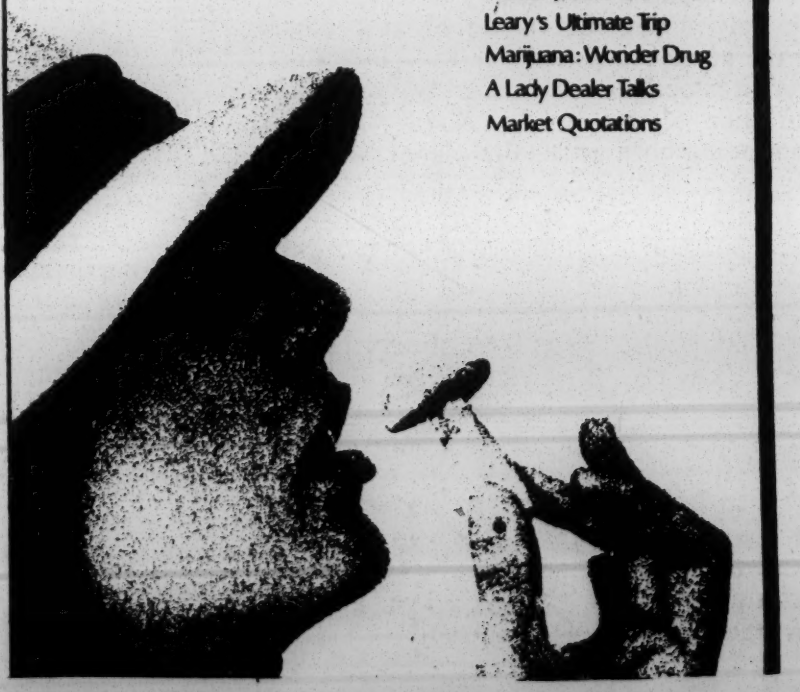
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ASTRO-SEMANTICS ASTROLOGY AND THE ENGLISH LANGUAGE

by Leo Louis Martello

Astrology has richly endowed the English language with many common words and expressions. These words are often used accurately without the speaker having any knowledge of their origin. The most obvious ones of course are the names of the days of the week: Monday literally means moon day from the Latin, "lunae dies." Tuesday derives from Mars and is called Mardi in French (Mars' Day). Wednesday comes direct to us from the Anglo Saxon "Woden's Day" and also from Mercredi, Mercury's Day. Thursday is from "Thor" the Norse God of Thunder. In French it's "Jeudi" or Jupiter's Day. Friday is from the Anglo Saxon Goddess Frigga. In French it's Vendredi or Venus' Day. Saturday is obviously Saturn's Day just as Sunday is self-explanatory.

Luna in ancient Rome was the moon-goddess and the word itself means moon. "Lunar" pertains to the moon and is used to measure the moon's revolutions, such as a "lunar" day. The adjective "lunate" means crescent-shaped. Both lunatic and lunacy refer to a type of transient insanity believed to be caused by the moon. A "lunarian" can be either a supposed inhabitant of the moon or a student of the moon.

The Roman sun-god was called Sol. The word "solace" is from the Latin "solari," to console. It means a relief of grief or anxiety, to give comfort, to make cheerful. ConSOLation! "Solar" of course pertains to the sun, especially as affecting the earth: solar heat, solar rays, solar energy, solar month, solar engine, etc. A "solarium" is a room or house exposed to the sun, used by nature lovers, in treatment of illness or to get sun baths. The solar system is the sun and the group of bodies which revolve around it.

Mercury is the Roman God identified with the Greek Hermes. It is a God, a planet and the only metal that is liquid at ordinary temperatures, popularly called quicksilver. From it is derived mercurial. The dictionary definition of this is: "1. Having qualities from being born under the planet Mercury, or inspired by the God Mercury, or likened to the properties of the metal mercury; as: swift, eloquent, clever, commercial, thievish, volatile."

Saturn in the Roman Religion is the god of the seed sowing, later identified with the Greek Cronus. The planet's outstanding feature are its rings, composed of a dense swarm of small solid bodies. Saturnalia or Saturnale is the festival of Saturn which starts on December 17th. In modern usage saturnalia means abandonment in pleasure, sexual license, excesses. A saturnine person is characterized as "heavy, grave, gloomy, dull--the opposite of mercurial."

Mars is the God of war. Thus the word martial means: "1. of, pertaining to, or suited for, war; as martial music. 2. Belonging to or pertaining to an army or to military life; opposite of civil except in the term court-martial. 3. Experienced in or inclined to war, warlike, brave..." Thus Martial Law means the law administered by the military power...the army, the National Guards...of a government when it has superseded the civil authority, as in time of war or during serious civil disturbances such as uprisings, violence and rioting. A martinet is one who adheres strictly to the letter of the law; a strict military disciplinarian. Often used derogatorily about someone who is militarily and pompously rigid.

Jupiter is the Roman god of prophecy and justice, identified with the Greek Zeus. he represents law and order. From the root origin of Jupiter we get such english words as jurisprudence (jus, juris=right, law + dictio, speaking, a saying); juridical, jurisdiction, jurist, jurist, juror, jury, just, justice, justice of the peace, justifiable, justification, justify and justifier. Students of Astrology can simplify their studies by knowing and understanding the etymology of many of our common English words. Not only will they better appreciate their proud Astrological heritage but the words themselves will help to pinpoint and identify the planetary characteristics in their own minds.

Uranus comes from the Greek word Ouranos which means heaven and sky. In Greek Mythology he is the personification of heaven, husband (sometimes called son) of Gaea (earth) and father of the Titans, Cyclops, the Furies, etc. It is one of our most remote major planets and its revolution around the sun takes 84 years. From this we get such words as uranic uranium, (a radio-active element of the chromium group), uranography (the science of describing the heavens, the celestial bodies, construction of celestial maps, globes, charts etc), uranology (the study of the heavens), uranometry (a chart or catalogue of planets, stars, the measurement of the heavens), uranous (containing uranium), etc.

Neptune, the Roman god of the sea, identified with the Greek Poseidon. In Roman Mythology he is the son of Saturn, and Rhead, and the brother of Jupiter and Pluto. The adjective neptunian means: "1. Pertaining to the ocean or sea. 2. Formed by water or aqueous action; as Neptunian rocks." The Neptunian Theory was devised by Werner (1750-1817) to account for the aspect of geological strata, which refers all rock-formations to the agency of water; opposed to the Plutonic theory. A Neptunist is one who upholds this theory. Neptunian influences would mean those affected by water, underwater, hidden, secretive, etc.

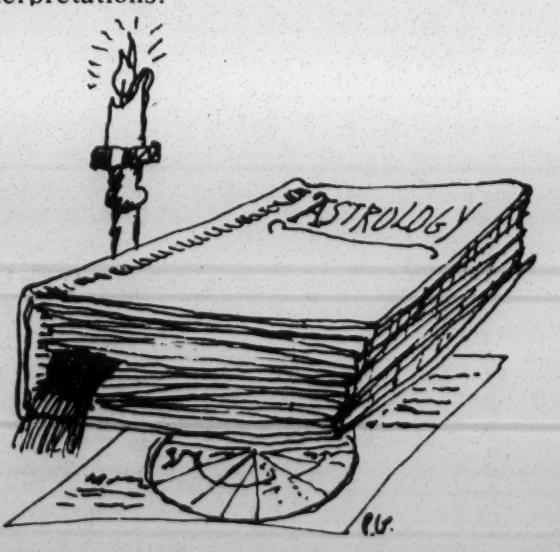
Pluto is the god of the lower or underworld, called Hades by the Greeks and Dis by the Romans. In astronomy it's the most remote known planet in the solar system. From it is derived the Greek word ploutos which means wealth (all of the world's wealth comes from underground: oil, jems, gold, minerals etc). Thus "plotocracy" means a government by the wealthy; also a controlling class of rich men. A plutocrat is one who has the power to influence because of his wealth. Plutocratic is the adjective. A plutonian has the characteristics of the lower world, infernal, etc. The word plutonic (not platonic) refers to molten rock within the earth which crystallizes.

This is just an Astro-semantic appetizer. Start your own Astrological word dictionary. The simplest ones would be Virgo, thus virgin, virginal, Virginia, etc. Leo gives us leonine, characteristic of the lion and all that it implies! From Sagittarius we get sagittate which means "shaped like an arrowhead." Also sagittal. From Capricorn many common English words can be traced back. Caper in Latin means goat. Thus caper, caprice, capricious. Capo in Latin means head. The words themselves mean one "apt to change suddenly, whimsical, fanciful, etc. Caper means "to leap or jump about in a sprightly manner; to prance." Just like a goat!

Pisces is the plural for fishes in Latin. The English-derived words are: piscary (the right or privilege of fishing in another man's waters or a fishing place), piscatology (science of fishing), piscatorial (pertaining to fishes), piscatory, piscina (in Latin means cistern, tank, fishpond) a special basin used in churches for the disposal of water used in washing altar linens, piscine (of or pertaining to fish).

Aquarius is the water carrier. From it is derived many English words with the same root (Aqua is Latin for water). Aquamarine, aquarium, aqueduct, aquatic.

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THE MOON: A MAGICKAL GUIDE TO DAILY LIVING

by FRANK MAGNUS

Possibly the simplest and most effective system of magick is the observation of nature's cycles and working with these cycles rather than against them in our everyday life.

One such cycle is that of the Moon. By observing its phase, its position by sign and house and by timing our daily activities to coincide with these we can achieve considerable happiness and success in all aspects of our life.

The phase of the Moon can be ascertained from most calendars. When the Moon is new the time is right for starting new projects. For best results wait 24 hours after the new Moon actually occurs.

When the Moon is increasing the time is best for advertising, buying or repairing a car, obtaining credit, having dental extractions, entertaining, planting, healing. Bread rises best during this period.

When the Moon is full, ESI experiments are favored, fishing is best three days before and three days after the full Moon. Also projects involving other people especially in exchange deals such as buying and selling goes well under this influence.

When the Moon is waning, canning, painting, getting dental fillings are favored. However, don't cut ingrown toenails now. The zodiacal sign the Moon is in is very important. This information can be obtained from farmer's almanacs, some calendars and all astrology magazines.

When the Moon is in Aries--the time is right to start new projects, to seek new directions in life. Baking and working with tools are favored but don't have dental work or surgery to the head done. Control your temper, avoid impulsive actions, and remember others also will be operating with a short fuse during this period.

Moon in Taurus--Love affairs prosper and this is a good time to purchase jewelry and fine clothes, having permanents and hair styling done, giving parties, doing anything that is creative or artistic. But don't try to collect debts or take out loans as financial matter do not go well. Employees stay longer when employed under this influence. Don't have throat surgery.

Moon in Gemini--Travel and communication are emphasized now and projects involving these as well as all kinds of mental work go well. People will be unusually changeable and fickle at this time. Surgery involving the arms is not recommended.

Moon in Cancer. Emphasis is on the home and domestic things such as baking, canning goes well. You may have a tendency to go off your diet and people will be unusualy emotional at this time. If you want a baby now's the time to indulge in the preliminaries. Animals too will be more fertile at this time. Fishing is favored but breast surgery is not.

Moon in Leo--Entertainment, charitable activities, attending theater, dealing with those in authority all favored. Avoid: buying clothing, cutting cloth or hair, hiring, painting, renting, heart surgery. Pride and vanity are the keynote now and leadership conflicts could arise.

Moon in Virgo--Intellectual and health matters now emphasized. Agricultural matters, purchase of fruits and vegetables favored. Avoid surgery involving the bowels.

Moon in Libra--This is an especially good time for forming partnerships and unions of all kinds. People will be unusually sweet and nice. Purchase of fine clothing, jewelry, attending parties, doing artistic work all favored. Avoid kidney surgery.

Moon in Scorpio--People will be suspicious, disturbed, secretive, even downright nasty now. They will be unusually sensitive and emotional. However they may also be turned on sexually at this time. Canning, fishing favored. Not a good time to change residences, hiring people, buying clothing, having surgery on sexuyal sexual organs.

Moon in Sagittarius--Candor and honesty is now the prevailing mood. A good time for high adventure, participating in sports, attending parties, traveling. Dealings with publishing houses, institutions of higher learning go well. Surgery on hips not recommended.

Moon in Capricorn--Somber pessimism is the keynote now. Dealings with those in authority not recommended. Surgery involving knees, bones, skin not recommended. However this is a good time to purchase shoes, work clothes, and do baking.

Moon in Aquarius--The revolutionary has his day. Also science and scientific matters favored. This is a good time to consult astrologers, buy and repair cars, hire employees, rent, but don't try to collect debts or have surgery on legs. This is however a good time to suggest or bring about social change.

Moon in Pisces--A mystical, magickal mood prevails. A flight of fantasy or the delving into fanstatic things favored. Consulting oracles, divination also favored. People may want to discuss their troubles now and will be emotional although slightly befuddled. This is also a good time for canning and fishing. Foot surgery not recommended.

The third and most important factor is how the Moon affects you. Your personal Moon cycle can be determined by consulting the diagram shown below.

What is your sun sign? If you are a Sagittarian write 1 next to the segment of the wheel labeled Sagittarius. Going counterclodkwise write 2 next to the next sign Capricorn, write 3 next to Aquarius and so on. If you are a Piscean write 1 next to Pisces, 2 next to Aries, 3 next to Taurus and so on. These are your solar houses. If you know your rising (ascending) sign you may use this as your 1st house instead of the sun sign.

Moon in 1st house-get a haircut, buy new clothes, dress up. Looking good is important to you now and you may as well indulge yourself.

Moon in 2nd house--Time to pay your bills. You may suddenly find yourself in the money or broke depending on the other aspects in your chart. In either case money is on your mind.

Moon in 3rd house--Your mind is sharp and clear and today is a good time to get or send letters, make phone calls, speeches, take exams, advertise, sell, do mental work of all kinds.

Moon in 4th--Your interests center on the home and domestic chores today. Buying and selling real estate also favored.

Moon in 5th--Gambling, speculation, romance favored now.

Moon in 6th--Hard work and no play makes Jack a sick boy. You will want to work hard today but this can lead to headaches, colds, etc.

Moon in 7th--Ask her to marry you today even if you are already married! A good time for forming partnerships, working with others.

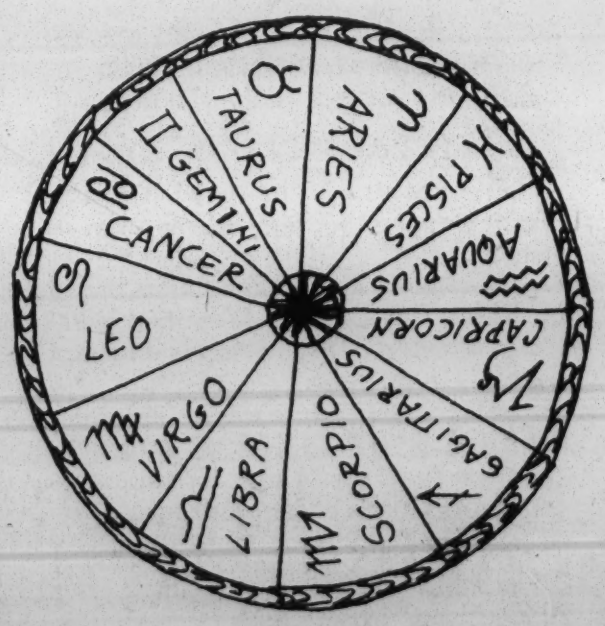
Moon in 8th--She'll do it tonight if you ask her. If not you'll have to spend the rest of the night avoiding that wet spot.

Moon in 9th--Meditation, worship favored now. Study, reading, long journeys also favored.

Moon in 10th--Now is the time to do it. Others recognize your fine talents and hard work really pays off.

Moon in 11th--Friends are important to you and attending or planning parties are favored. Dealings of all kinds with others favored.

Moon in 12th--Magick, ESP experiments go well. Spiritual matters predominate. Practical things can wait.





In the World of Magic

by LEONARD TUSHNET

Used with permission of the late author's wife; from June, 1974 FANTASY AND SCIENCE FICTION.

I got the idea from an advertisement: "To reach the Magic Kingdom, call your travel agent." That didn't mean *our* Magic Kingdom; it meant that travesty of it known as Disney World. But the slogan started me thinking.

I was a local recruiter. Recruiting is practically nil these past hundred years. The United States was never a good source at its best, but still we got adult believers here and there over the years, mainly from lunatic asylums. No more. Patients are either on drugs or having various forms of psychosurgery "to straighten out their thinking." We used to get some changelings, too, but nowadays babies are born in hospitals, and those few that aren't are always under the eyes of their kinfolk. The kids don't read fairy tales any more; they watch TV. When it comes to zero population growth, we're it. We're minus population growth here in the States. And it's no better in the rest of the world.

How bad conditions were we heard at the international meeting last Hallowe'en. The Chief Gremlin, despite the glowing report he gave on how effective gremlins were in the developing computer technology, had to admit, nevertheless, that the fouling of things up was being attributed to what the engineers called Murphy's Law: "If anything can go wrong, it will." That law substituted science for faith, with the result that many gremlins had disappeared through sheer desuetude.

The situation was worse elsewhere. Fungicides and weed killers had eliminated the fairy rings in England. The Irish hadn't seen a leprechaun since the establishment of the republic. In Scandinavia the trolls languished under the bridges because even in the country districts motor vehicles had done away with pedestrian traffic. In the Soviet Union, Krylov's fables, taught as classic literature, turned off in boredom the generations coming up. German kobolds were displaced by industrial mining. Djinns passed away with the advent of the pan-Arab nationalism that aped the worst features of Western culture. Brownies had disappeared in the face of labor-saving household devices. In Iran the Shah's new schools taught that peris were superstions of the ignorant, unworthy of the educated. Hobgoblins were driven away as swamps and marshlands were drained.

We had hoped that LSD and the rising interest in the occult would be of help to us. We were wrong. The LSD users were self-centered, so intent on expanding their minds that they never thought of us. And those occultists who didn't get lost in yoga foundered in satanism, astrology, and I-Ching cards or started their own pseudomythology to attract followers to support them in luxury.

We had nothing to lose and much to gain by trying a novel mode of recruitment. If we couldn't lick so-called progress, we had to bend its methods to our use. I communicated my proposal to Queen Mab, the Zhar Ptitsa, and Morgan le Fay. I got the go-head.

I went about my task systematically. I picked out a store in a low-rent district near a housing project where there were plenty of children. I put in a lot of travel folders describing the wonders of Never-Never Land, Oz, and the Other World. I hung colorful posters of Cinderella's Ball, Rumpelstiltskin and the Miller's Daughter, and the Sleeping Beauty. On the windows I put up big signs: *Send your Kids to the Magic World! An Unusual Experience Every Child Should Have! Special Reduced Rates!*

Of course the rates were cheap. As a matter of fact, I didn't have to charge anything at all. But if the trip were free, no one would have gone. Parents would have thought there was a catch in it somewhere. People, especially poor people, are very suspicious.

Inquiries came immediately. "What airline do you use? ... Do the kids stay in cabins or tents?...Is there a pool? ...How much do the hidden extras come to?...Do you have adequate medical supervision?"

I gave the mamas and papas the travel folders and described the wonders of the trip. "The children take the Magic Carpet from our own private airport. No worry about getting to Kennedy or La Guardia, and no expense. A bus picks the children up right here and takes them to the airport. They stay at Bluebeard's Castle. The service is out of this world, under the expert direction of Miss Mary Poppins. The children can splash in the Fountain of Youth or ride on dolphins if they like water. Meals are included in the cost of the package. The kids'll love the

fabulous desserts: blackbird pie, Christmas plum pie, and the special Billy Boy's cherry pies. They'll have a grand time with the Three Bears, the Three Little Pigs, and Snow-White and the Seven Dwarfs, not to mention other characters. There's a marvelous zoo with animals right out of Dr. Doolittle and Dr. Seuss..."

Some of the parents were hesitant. They asked about the qualifications of the counselors. I resolved their doubts by having them interview a few girls from Titania's court in their tutus; the mothers loved the idea of their darlings getting ballet lessons at no extra charge. The fathers were pleased on seeing those Captain Hook's pirates I had for the boys.

Thirty-three, the full quota, signed up. We left on Midsummer Eve. The boys and girls, carrying their suitcases, lined up to get on the Parnassus bus. Most of them were giggly; a few had tears in their eyes when they kissed their parents good-by. The air was full of last-minute advice. "Don't forget what I told you about washing behind your ears!...Remember it's not nice to pick your nose in public!...Make sure you flush the toilet when you go!...Bring daddy back a little souvenir!...If you go on a hike, put on shoes, not sneakers!...Drink all your milk!... Don't use up all your spending money the first day!...Call us up collect if you get homesick. The counselor will tell you how...Have a good time, sweetie!....Good-by, honey, good-by!....Good-by, good-by!"

The kids chattered and sang songs in the bus. I sat next to the driver, where I could keep an eye on him. He was Phaeton, the only one available who could handle a vehicle. He was a show-off; so every time he started to speed up or get careless with the white lines, I pointed to the sun, still not setting, it being daylight-saving time.

Twilight lowered over our stopping place at Sleepy Hollow. That's when I should have called the whole thing off. The children got out of the bus and looked around. I tried to herd them onto the Magic Carpet, but they balked. "Where's the airplane?...I thought we were going on a 747!... Where's the control tower?...Where are the other planes?...I'm not going on no propeller job! My father paid for a jet!" I made all sorts of excuses, cajoled them, and finally got them seated on the Magic Carpet.

It rose quickly, and in the twinkling of an eye we were in Fairyland. I expected them to be amazed at the speed of our travel, but all I heard was grumbling. "Too fast. I couldn't see anything... No seat belts or nothing...I didn't have a chance to see how the toilet works...We didn't get anything to eat on the ride."

Do you think they ooh-ed and ah-ed at their first sight of Fairyland? Not on your life! The hazy golden sunlight, the terraced gardens, the vivid flowers, the castles and the turrets, the fairies themselves, floating over their heads, fluttering their iridescent wings — nothing impressed them. "What is this? A movie set?... Where are the rides?" And above all, "When do we eat?"

My carefully prepared reception fell flat. So did Peter Pan and Tinker Bell, bowled over by the rush of kids to the picnic tables set up in the outer courtyard. For a moment I toyed with the idea of calling the Old Shoe Woman, but only for a moment. I realized that the children had to get acclimatized, so to speak. After all, the purpose of our having them was to propagandize them, to show them the wonders of imagination, to awaken them to the glories of fantasy, to have them believe in us. Otherwise, they would grow up hard-headed pragmatists, and we would wither away in the gloom of skepticism and modern "relevant" pedagogy.

I admit my patience was sorely tried. They complained about the ambrosia and nectar we served them. "No soda pop?...No hamburgers?...No hot dogs?...No ice cream?" The evening's entertainment board them. They hissed Ariel and applauded Caliban at the wrong times. They groaned at the March of the Wooden Soldiers and at the Nutcracker. I was glad at last when the Sandman came around.

"Maybe they were overtired and nervous from the trip," said the Fairy with the Blue Hair. "What are your plans for tomorrow?"

"A general tour," I answered. "Down the Rabbit Hole, through the Looking Glass, Ali Baba's Cave, the Gingerbread House."

The Fairy with the Blue Hair nodded. "That should be fun for them. And at the end let them play with the Cloak of Invisibility. That'll be even more fun."

Tastes in fun have changed. The children liked the thrill of falling down the Rabbit Hole but refused to walk through the tunnels. "Were are the cars?" they asked. They sneered at the chess pieces and trampled on the rose garden. They overturned and broke the jars in the Cave. At the Gingerbread House they said the shingles were too spicy, the peppermint columns too sweet, and the rock-sugar windows too hard to eat. The first boy to put on the Cloak of Invisibility began to lift the girls' skirts. The girls squealed and tittered. I had quite a time getting it off him. Day Two was a flop. Every minute I was plagued with "Where are the rides?...Don't we go swimming?...Where are the cowboys and Indians?...Where's Donald Duck?...Where's Mickey Mouse?...And Superman."

I was flexible. If they wanted rides, I'd give them rides. The third day we divided them into four rotating groups: one each for the Enchanted Swans, the Storks, Pegasus, and the Cockhorse. I didn't see them until evening. "How did you like the rides?" I asked them.

"Big deal! Coney Island's got better!...No Ferris wheel!...No merry-go-round!...No crack-the-whip!...Dumb birds just flying all around and going nowhere!...And the ones on the lake! They were for the birds, ha-ha!...That stupid horse went flying instead of galloping like he should!" No one got to Banbury Cross because no one mounted the Cockhorse. "That's for babies!"

Next day was for water sports, the prospect of which delighted the children. We went to Swan Lake. They watched Undine for a while before they began using her as a target for pebbles they picked up. They paid no attention to the Water Babies. I overheard one girl saying to another, "So what if they're living underwater? They're little babies, and you know what they showed us in sex education class — all little babies live in a big water bubble inside of their mothers' bellies before they get borned." They firmly objected to going into the water nude. "My mother told me never, never, never to let anybody see me...My father warned me about people who fool around little boys...Boys and girls can't be naked together! That's dirty!" I gave in. The boys wore wee, wee trunks and the girls even tinier bikinis. They were wild in the water, scaring the Kraken and pulling the mermaids' hair. They seemed to be having a good time, but I still heard complaints. "No sand. How can we build if there's no sand?...I'm laying here two hours already and my skin's the same. My mother'll whale me if I come home without a tan...They don't have any big water toys...Or plastic beach balls...Or waves for jumping."

Meals were a constant headache. The kids drank the Purple Cow's milk readily enough, but they turned up their noses at the other varieties of food provided. They ate grudgingly of the pickled peppers, the gentlemen's eggs, and the curds and whey. They clamored for what we didn't have: potato chips, fudgicles, and cokes.

I had planned that the fifth day was to be unorganized. The children could wander around freely and do what they wanted. Always a fairy or two would be at their sides to tell them stories or play hide-and-seek or other games with them. After breakfast (of Captain Jenks's pork and beans, which they wolfed down with appetite, more so than with the Mama Bear's porridge which they had had up to now), when I told the children they had a free day, a babble broke out.

"Where's the TV? If there's nothing to do, I want to see cartoons...That's not fair! My mommy and daddy are paying for me to have a good time, and you're supposed to provide entertainment!...I want to buy things. Where's the five-and-ten?" Some children started weeping. The thought of a day on their own frightened them. They were accustomed to being directed. A few boys came to me asking for bats and balls. Several girls grabbed a fairy and tried to pull off her gauzy wings. I sensed the spreading hysteria and announced a quick change of plan. During the early part of the day the elves would take the boys for a hike in the woods and the pixies would teach the girls twirling. Loud applause. In the afternoon, we'd have a performance of *A Midsummer Night's Dream*. Groans. In the evening we'd have fireworks, with an extraordinary demonstration of fire eating by Loki. Cheers. Only a couple of voices called out, "Don't we ever get to see any movies?"

It was a wonderful day. Everyone seemed to be enjoying himself and herself. Only two incidents. One of the boys snitched Aladdin's Lamp and dented it by kicking it around. A girl amused herself by catching will-o'-the-wisps in a bottle.

Everyone (on the staff, that is) congratulated me. They were eager to see what the next day would bring, when the boys and girls would be given a brief span of time to use magical powers. Once they'd have such an experience, they'd never forget it. We had high hopes.

Alas! All went awry. The depravity of those children cannot be imagined. The weavers of dreams wove tales of violence, blood, and murder so horrendous that even Jack's Giant shuddered. The painters of illusion painted pornography, puerile of course because they were only children, but pornography nevertheless. The jumpers and climbers and levitators pelted those on the ground with coconuts and breadfruit. The growers grew monstrous hybrids. The theranthropes fought each other with fang and claw. Despite the lecture before the powers were endowed, pointing out that magic should by preference be beneficent and, if not that, at least mirth-provoking, never malicious, the children used their powers to torment others as no witch would dare to.

The witch situation caused the most trouble. As soon as the first one appeared, all the kids wanted to become witches. The first one was a clever girl. She taught the others the abracadabra, and — behold! — the sky was full of witches riding brooms. They looped-the-loop, they tried to

topple each other, they yanked at cloaks, they knocked off peaked hats. I had to call for help from Grimalkin. The deveil-cats sprang into the air. Each seized a witch and spat at her, transforming her back into a little child with amnesia for the charm.

The Fairy Godmother laughed at my long face that night. "Don't worry," she said. "Those kids have learned a lot in the past six days. We'll all be as real to them from now on as their playmates."

"I hope so," I said. "I hope so."

The last morning we had Momus and Comus tell stories. Very unsuccessful. Lots of yawning during the first story. The second was interrupted by a little boy who got up and said, "That's all garbage. I can tell a better story." He could, judging from the applause when he finished an involved tale about the battle between the Mafia and a gang trying to muscle in on the drug traffic. I called off the storytelling.

After lunch we had a treasure hunt. We arranged for everyone to find something of value: for the girls tiny glass slippers, a gold ring, a silken scarf, or a cameo brooch; for the boys a little silver hammer, a jewel-encrusted spinning top, fancy leather gloves, or an opalescent hoop. The kids had a ball. No trouble, no complaints at all. Their eyes glowed as they carefully stowed away their finds in their pockets and purses. Then came the final game — following the rainbow. They ran and they leaped through the fields of daffodils and tulips, over hill and dale, until they reached the pot of gold. I watched benignly at first while they tried to empty its inexhaustible store of gold pieces. Then I got worried. They were throwing away their precious gifts for the worthless gold. I called out to them, "Children, that's only fairy gold!" but they paid no attention to me. They kept on scrambling for the gold. All except two, a girl and a boy. The boy, brown-haired and dark-skinned, stood dreamily fingering his silver hammer. The girl, whose dull expression had set her apart from the others at the beginning, fuddled with the gold ring on her finger; her eyes were starry as she mumbled.

Time was up. The children, so ladden with the gold pieces they could hardly walk, staggered off to where their suitcases were already waiting on the Magic Carpet. The Sandman came. We started off and in a twinkling of an eye were at the Hayden Planetarium. There I harnessed a comet, and we rode back on its tail to the travel agency office, arriving there just at dawn and just before the first parents arrived. I told the children to wait on the sidewalk and went inside. I locked the door and pulled down the window shades. I left the transom open and perched there invisibly so that I could see and hear what the children would tell their parents.

I shouldn't have. The parents scolded the kids for bringing back so many dried leaves in their pockets. ("I told them it was fairy gold!" I whispered.) The children shrieked at their parents for sending them "to such a dumb place. A lot of actors and actresses all dressed up like clowns and no space rockets and no submarines and no real airplanes, not even a helicopter!" My heart sank. "...The food was awful, Mama! Can I have spaghetti for lunch?... They kept showing us magic tricks like in assembly in school until we got tired of them...No death ray guns...No Western acts. No rodeos...No horseback rides like they promised...I'm so hungry! Will you make me a peanut butter-and-jelly sandwich when we get home, please, Mommy?...We didn't have ice cream once, not even snowballs!...When we went on a hike, I was frightened by all the wild animals roaming around, even a big wolf with terrible sharp teeth!...Bending sticks instead of batons like the high-school girls have!...A fake treasure hunt!...Can I have a chocolate malted on the way home, Daddy?" And very softly in their parents' ears, "Girls wearing only short slips you could see right through!...Boys with such tight body suits I had to blush!"

The papas consoled their disappointed daughters; the mothers gathered their frustrated boys to their bosoms. "I'm going to call Bess Meyerson," one woman said. "I paid out good money to that crook!" Another cried out, "The Action Reporter on Channel 5! He'll do something fast:" A man growled, "The kids thought they'd get a real kick out of this trip, but it was like everything else — hokum." And his neighbor, hugging his son and daughter to him, muttered, "A guy that'd take advantage of little kids like that ought to be lynched!"

Only the boy with the silver hammer and the girl with the gold ring seemed happy. The girl, her mouth drooling as she sang a nonsense song, walked home hand in hand with her mother, who wept all the way down the block. The boy stumbled after his father, who looked despairingly at him when he failed to answer his questions, being lost in his thoughts.

When I got back I took a look into Merlin's Mirror of the Future. The little girl was a young woman rocking in a chair in an institution, smiling vacantly into the distance. Only when she fingered the gold ring hung like a locket on a piece of string around her neck, did stars appear in her eyes. The little boy was a poet breaking his heart strings for the unlistening ears of a workaday world.

I resigned as recruiter.

THE MAGICK THAT IS SHAKESPEARE

Tony Barbato

Since we are primarily concerned here with the treatment of white magick in English Renaissance drama and the likely responses of then-contemporary audiences to magick, this column will explore some of the sources and history of white magick and relate them to 16th and 17th century English culture. Many works examine Renaissance magick, both black and white, and although this "investigation" relies on some of these, its purpose is rather to gain insight into an aspect of Renaissance life familiar to some Elizabethans, but unfamiliar to the modern reader.

The more sensational acts of black magickians have received greater attention, yet several playwrights introduce white magick, on one level as a device for plot manipulation, on a deeper level, as a symbolic force for good, and often as a butt for satire.

The white magickian can receive and transmit the sources of Divine power only through supreme dedication and study and by undertaking acts of self-purification that prepare him to be the suitable agent of the Gods. Having endeavored to perfect himself through eradicating base elements from his own character, he can then strive to raise all that is inferior to a state of perfection. A clear demonstaration of this is alchemy, in which the magickian uses fire to remove the baseness of the inferior metals of lead, iron, copper, tin, and mercury, thereby transmitting them into their perfect essence-gold and silver.

Besides alchemy, the three other major areas of the white magickian's work include natural astrolgoy, the raising of Neoplatonic daemons, and healing with herbs.

WHITE MAGICK AND THE CHURCH

The most popular beliefs about magick of all kinds emanated from the Church. Augustine, one of its earlier spokesman on the subject, condemned all magick as slight of hand intended to delude men. To him, there could be no comparison between such powers and the Divine miracles of Christ, whose wonder-working did not call upon "incantations and dreams composed under the influence of a criminal tampering with the unseen world". This was the province of magickians, opponents of one God and "the slaves of the deceitful rites of the demons whom they invoke under the names of angels". Punishable with eternal damnation (what else?), the magickian was a feigner and an imposter; his work was criticized as presumptous and pagan, a stigma that the Renaissance white magickian inherited.

HEALERS IN SHAKESPEARE

Taking as an endorsement the biblical admonition that "the Lord hath created medicines out of the earth; and he that is wise will not abhor them" (Eccles. 38:4), the white magickian of Shakespeares time sometimes assumed the role of healer, divining medicines from the extracted properties of plants, animals, and minerals. Through the technical processes he used in trying to discover the sympathetic energies of tangible things, a fundamental aspect of white magick, the healer contributed substantially to the advancement of natural science.

The art of healing in Shakespeare is in most cases bound up with the remedies of folk medicine that were documented in herbals. (As early as the first century A.D., Dioscorides had produced a herbal anatomizing the properties of six hundred plants). As late as the mid-17th century, Nicholas Culpepper, in "The Complete Herbal", drew upon theories of white magick in stating his views of cures. Culpepper stipulated that the healer should diagnose disease through astrology and select special days for his cures accordingly, both of which actions were reminiscent of white magick. The goal of both alchemist and physician was, of course, to raise a property to perfection, and their tasks thus bore distinct similarities. This was especially so in searching for the most renowned of all arcana, the philosophers stone, which was reputed to have powers of purifying and rejuvenating the whole human body.

More important to the healer than a study of the appearance of plants was a familiarity with astrology, for astrologers, according to Culpepper, "are the only men I know that are fit to study physic, physic without astrology being like a lamp without oil." He advised the healer to fortify and cure the body with sympathetic medicines "of th nature of the sign ascending". Above all, the healer should "regard the heat, keep that upon the wheels because the sun is the foundation of life, and therefore those universal remedies, Aurum Potabile, and the Philosopher's Stone, c e all disorders by fortifying the hea..

The closeness of the physician's, herbalist's, and healer's arts makes it possible for many analogies to be drawn between them and the Craft. Shakespeare utilizes this overlapping to create several characters who function as both healers and wonderworkers; their role is not that of white magickian (Prospero is Shakespeare's unique example), but their actions suggest an awareness of white magick. Plant cures, for example, are used or reffered to several times in Shakespeares plays: the Doctor in KING LEAR assures Cordelia that

Paganized Songs

By Merlin (Queens Pagan Way)

Tune of Seasons in the Sun

We are one, we are young
We are Pagans in the sun
And our song is our prayer
You can hear it everywhere

We will come on the run
When there's magick to be done
We will heal and protect
Every bird, beast and insect

Have no fear we are here
Yes your friends are always near
Neath the wood and the glen
You will find Her merry men

We are one, we are young
We are Pagans having fun
And we dance as we pray
For this is the Pagan Way.

Pagan version of Shape of Things to come

There's a new sun, rising up Pagan in the sky
And there's a new voice shouting this time we won't step aside
Let the Christians make believe they're blind and deaf and dumb
But nothing can change the shape of things to come

They took our horned one, symbol of man's divinity
And through their doctrins of apostolic Christianity
They changed him into the master of their self-inflicted hell
For a thousand years they've taught their fears too well

Wicca's coming back now, young and strong
We've been persecuted far too long

There's an old love modern man is able to accept
With more feeling than that of the "suffered for our sins concept"
Let the Christians mock and scheme, and show us that they're dumb
For nothing can change the shape of things to come.

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there "are many simples operative whose power will close the eyes of anguish". Cleopatra calls for mandragora, the juice of the mandrake, which is supposed to be found growing beneath the gallows, "that I might sleep out this great gap of time my Anthony is away" (I.v. 5). When in LOVE'S LABOUR'S LOST, Costard breaks his shin, he asks for a plantain, whose juicy, bruised leaves contain healing and cooling properties. Plaintain, otherwise called "waybroad", was listed in anearly recipe book as being able to cure twenty-two diseases.

Privately experiencing the first pangs of love for Benedick, Beatrice, in MUCH ADO ABOUT NOTHING, is unable to express them and complains of being "stuffed and unable to smell". With a playful pun, Margaret advises her to "get you some of this distilled Carduus Benedictus, and lay it to your heart: it is the only thing for a qualm". Carduus is a genus of prickly herbs that were supposed to cure head pains and "comforteth vitall spirits".

A Shakespearean character who displays a knowledge of herbs approaching a white magickian's expertise is Friar Laurence in ROMEO AND JULIET. Monasteries often planted herb gardens during the Middle Ages so that monks could concoct medicines. Friar Laurence selects the most auspicious time of day for collecting herbs and flowers. All things on earth, he declares, whether herbs, planets, or stones, possess unique and useful properties available to those who seek them. The wonder-worker's kinship with nature becomes more apparent as Friar Laurence discourses on the dual nature of the flower he holds, one part poisonous and the other medicinal. He is using this dichotomy to debate the duality of grace and will within man when Romeo bursts in upon him, an act that to the old man can mean only one thing – a change in the state of the four humors within Romeo.

Healing maladies by touch, a technique in use since before Christ, was another power claimed by healers in Shakespeare's time, and, in earlier days, by some English Kings. Edward the Confessor was believed to have possessed the skill to rid suppliants of the king's evil, or scrofula. Needless to say, contemporary physicians diplomatically did not question this wonder-working.

Dispite these appearences of the healer, Shakespeare does not usually provide any detail about white magick and rarely mentions the specific handling of properties that effect cures. Nor does he introduce any elaborate magickal rite. Not to be confused with the physicians of Elizabethan drama or those merely present to administer poisons in court intrigues, his figures are, instead, agents who assume the role of priest, doctor, and wonder-worker. They emerge as benevolently dedicated to the task of aiding society for its own good; they also can be used by the playwright for the purpose of romantic comedy, where reconciliation and final harmony are keynotes. Healing through the art of white magick, moreover, brings natural order to the physical body, just as it can bring health and good government to the disordered body politic. Since life in the Renaissance was dependent on both a healthy body and a healthy state, if healing worked, all was well; if it failed, the consequences were worse disorder.

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PAGAN SABBAT

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(Tune of When Jonnye Comes Marching Home)

She brought the fire candle down.
Yo Ho Yo Ho
She brought the fire candle down.
Yo Ho Yo Ho
She brought the fire candle down and placed it on the altar round.

Chorus: The Moon and Sun this night will be one. Yo Ho Yo Ho Yo Ho

He brough the Pentacle of earth.
Yo Ho Yo Ho
He brought the Pentacle of earth.
Yo Ho Yo Ho
He brought the Pentacle of earth for their life and death and their rebirth.

Chorus:

She brought the Censor of sweet-air.
Yo Ho Yo Ho
She brought the Censor of sweet-air.
Yo Ho Yo Ho
She brough the Censor of sweet-air, a wreath of flowers in her hair.

Chorus

He brought the water fresh and pure.
Yo Ho Yo Ho
He brought the water fresh and pure.
Yo Ho Yo Ho
He brought the water fresh and pure. The elements now, they numbered four.

Chorus

She drew the Circle with His sword.
Yo Ho Yo Ho
She drew the Circle with His sword.
Yo Ho Yo Ho
She drew the Circle with His sword, then handed it unto Her lord.

Chorus

The Gods performed their Sacred Rite.
Yo Ho Yo Ho
The Gods performed their Sacred Rite.
Yo Ho Yo Ho
The Gods performed their Sacred Rite. They stayed until the morning light.

The Moon and Sun that night were one.
Yo Ho Yo Ho Yo Ho

Am seeking astrological twin or Witch penpal. Born Jan. 17, 1953 about 5:00 p.m. Write Ernest Flowers, 888½ Oglethorpe Ave. no. 13, Athens, Georgia 30601.

THE WHITE HORSE OF UFFINGTON

Patricia Crowther

One of the most mysterious of Britain's hill figures is the White Horse of Uffington in Berkshire. It is easily the most ancient of the existing chalk-cut figures and has dominated the Vale of the White Horse for well over 2,000 years. It is located two miles south of the village of Uffington and on a clear day can be seen at a distance of twenty miles. It is the largest of the white horses being 360 feet long. It is also utterly unlike any of the other turf-cut horses of this country, most of which are comparatively new and have been cut for different reasons since the sixteenth century.

Despite its antiquity the Uffington horse is superior to any of the others. Its fluid lines sweep across the hill-side, the most wonderful portrayal of a horse in motion; one can almost hear the sound of hoofs pounding the turf. All this is described with the minimum of effort and fuss; only five lines being used in this superb stencil-like form, ultra-modern even in today's "with-it" art forms. The disarticulated limbs, the eye and beak-like mouth are peculiar to late Celtic craftsmanship, and recall the repousse horses on the well-known Aylesford and Marlborough Buckets, now in the British Museum and Devizes Museum, respectively. Similarly Celtic imitations of the gold staters or coins, of Philip of Macedon, which were struck in Britain, show designs of horses with beaked heads and disjointed bodies, facing to the right.

All around the Horse are ancient sites and monuments. Uffington Camp (or Castle) rises behind it and dominates the hill-top. This is usually described as an Iron-Age fort, but it could easily be contemporary to the Horse and the other sites nearby. The road leading to the Horse sweeps across a deep coomb about four hundred feet below. This coomb known locally as the Manger, crosses the Icknield Way about half-a-mile further on. Westward is a series of huge glacial terraces called the Giant's Stairs and some distance below is Dragon's Hill. This is a great circular artificial mound on the top of which are two bare patches of chalk. Legend says that St. George slew the Dragon here and where its blood was spilt, the grass has never grown. North and east of Dragon's Hill is a very fine and extensive Pit and Mound Maze which contains several barrow-like mounds. One mile west lies Waylands Smithy; it is known as a prehistoric chambered barrow from which the chalk has been removed, thus exposing the stones. Several burials were found here in 1920. Tradition has it that Wayland made shoes for the horse and in Scandinavian legend he owned a white horse himself. Any traveller in need of this service had only to tie his own horse up at the entrance, leave a groat on the capstone and go away; when he returned the work would be completed.

There have been many arguments about the origins of the White Horse and I daresay there will be many more in the future. The Manor of Sparshalt in the reign of Henry II was described as "near the place which is commonly called White Horse Hill." A fourteenth century manuscript describes the Horse as one of the wonders of Britain and second only to Stonehenge. A description in "A letter to Dr. Mead concerning some Antiquities in Berkshire," by the Rev. Francis Wise in 1738 declares: "the horse at first view is enough to raise the admiration of every curious spectator, being designed in so master-like a manner that it may defy the painters skill to give a more exact description of that animal." Accompanying his letter was a fine engraving by George Virtue, showing a naturalistic prancing horse with a thick body and neck, short thick tail and one foreleg much longer than its conunterpart on the existing figure. Morris Marples criticized Wise for a "flight of imagination," and says that "it is difficult to aquit Wise of a deliberate attempt to deceive." W.C. Plenderleath in "White Horses of Wiltshire," says that "at one time the whole body consisted of turf outlined in chalk."

These extracts show that there has been a strange disagreement on the appearance of the Horse, even to its being called a Dragon from time to time, but it does seem that the figure has been altered over the years. There is no doubt that it is of most ancient origin; Flinders Petrie placed it in the Stone or Early Bronze Age, (and we know that from earliest times horses have been sacred to the Mother Goddess, sometimes known as the Mare Goddess. This is partly due to the shape of the hoofs and the U shape of the horseshoe symbol or crescent moon.)

The young virgin girl or Godiva rider was a symbol of spring, and always rode upon a white horse at the Spring Festival. British Old Stone-Age art shows a man wearing a horse-mask. The figure is carved on a piece of bone and was discovered in the Pin-Hole Cave in Derbyshire. He is no doubt, a remote ancestor of the Hobby-Horse mummers, well-known in folk-lore tradition. In Aberdeenshire the last sheaf of corn reaped is kept until the first mare foals, then the "Maiden" as it is called, is presented to the mare as its first food. The ceremony of "Calling the Mare" is a very old one and took place at the end of harvest ingathering. If you could finish before your neighbour, you threw a corn dollie, in the shape of a mare, into a neighbour's field who had not yet finished; with the cry of "Mare." This encouraged the other workers, as no one wanted to be the last to have it. The person in this unfortunate position had to hosue the "mare" for the winter, and as this was a considerable size, it could not be hidden away and forgotten.

Some say that our heraldic unicorn is but a horse with the male symbol of a horn added to it. It is acknowledged as a divine beast and shares our coat-of-arms with the lion, which symbolises the human. This same association of lion and unicorn can be seen on ancient Assyrian pictures where they are portrayed guarding the sacred moon-tree of the Mother Goddess, (Goddess of the Moon.) It is a very curious fact that the British people have always venerated the horse and even during the last war, refused to eat horse-meat, even when food was scarce.

The scouring of the Uffington horse took place every seven years, seven being a magical number. People came from miles around to help in the work and while this was in progress an old Berkshire ballad was sung:

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The owl White Horse wants zetting
to rights,
And the Squire hev promised good
cheer,
Zo, we'll gee un a scrape to kip un in
shape,
And a'll last for many a year!

It was the Lord of the Manor's duty to feed and entertain the workers; it was even one of the condition upon which he held his lands. This was a great occasion with a fair and sports being held at the same time within the ramparts of the Castle nearby. The Festival lasted at least two days, and included side-shows, booths and showmen. All types of races were held; some for horses, asses and men in sacks. The ladies would race for garments and cheeses would be rolled down into the Manger. There was also plenty of cakes and ale available for the diggers.

After 1857 the festival seems to have lapsed and by 1880 the Horse was so overgrown as to be practically invisible to anyone not knowing its location, but four years later it was recut and cleaned up. Lady Craven paid for the next scouring in 1892, but in 1894 it was weed-grown again. Today it is expertly cared for by the Ministry of Public Buildings and Works and receives thousands of visitors during the summer months. G.K. Chesterton's "Ballad of the White Horse" expresses ideally, the atmosphere of the area:

"Before the gods that made the gods
Had seen their sunrise pass,
The White Horse of the White Horse Vale,
Was cut out of the grass,

Before the gods that made the gods
Had drunk at dawn their fill;
The White Horse of the White Horse Vale,
Was hoary on the hill.

Age beyond age on British land,
Aeons on aeons gone,
Was peace and war in Western hills,
And the White Horse looked on.

For the White Horse knew England
When there was none to know,
He saw the first oar break or bend,
He saw heaven fall and the world end,
O God; how long ago.

For the end of the world was long ago,
And all who dwell to-day,
Are children of some second birth,
Like a strange people left on earth
After a judgement day.

For the end of the earth was long ago,
When the ends of the world waxed free,
When Rome was sunk in a waste of slaves,
And the sun drowned in the sea.

* * * * * * * * * * * * *

And all the while on White Horse Hill
The horse lay long and wan,
The turf crawled and the fungus crept
And the little sorrel, while all men slept
Unwrought the work of man.

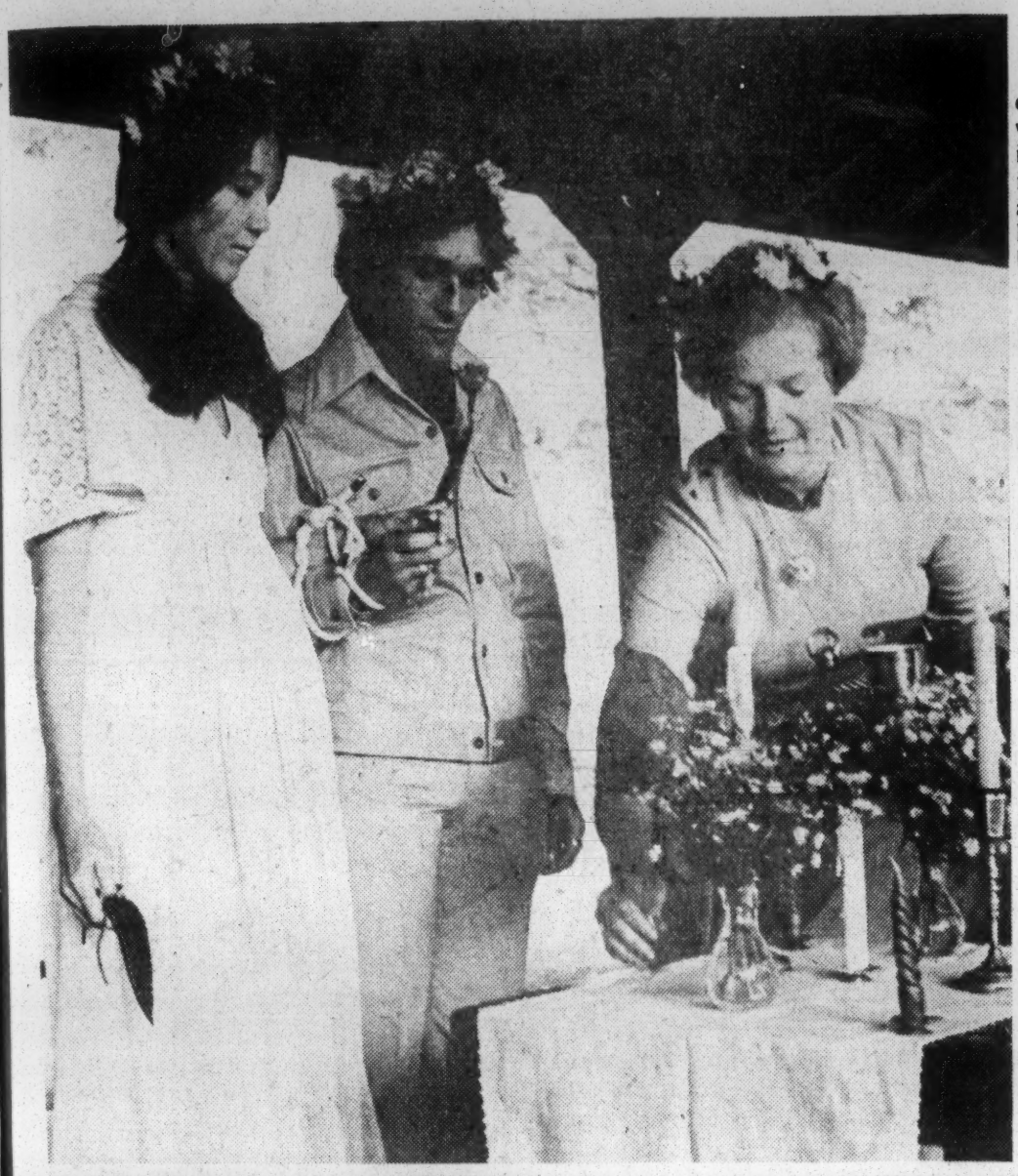
With velvet fingers and velvet foot,
The fierce soft mosses then
Crept on the large white commonweal,
All folk had striven to strip and peel
And the grass, like a great grean Witch's
wheel,
Unwound the toils of men."

According to Reginald Smith, Guy Underwood and other notable authorities, every one of Britain's hill figures, stone circles and other ancient structures, were built intentionally on primary geoditic lines and circle beneath the surface of the ground. There are sometimes water lines, or places where several underground streams meet, known as "blind springs." The other lines are connected with what is called the Earth Force. This is supposed to have great penetrative power and to affect the germination and growth of plants and trees, and appears to be used by animals. Guy Underwood says: "the Ancient people marked these places wherever they were found, and if they occured on hill-sides they made hill-figures." In other words the "blind spring" was the esoteric center of the Old Religion and thus was "Holy Ground." Underwood also says that the eye of the White Horse is the exact location of a "blind spring." Could it be that from ths
Could it be that from this ancient forgotten knowledge grew the local belief, that to stand on the Horses eye, turn around three times and make a wish, brings the person good luck?

Perhaps the Horse, prancing in its patch of waving grass studded by the delicate colours of the wild flowers, hides a mystery that if discovered, would be beneficial to the whole of mankind.







Amid Autumn foliage, Wildflowers, Rust colored chrysanthemums and sprays of ripe wheat, in a picnic pavillion overlooking a lake in picturesquely-wooded Larz Anderson Park in Brookline, Mass., Carol Maddox of Boston and James (Jaimie) Barret of Concord were handfasted at the Harvest Home Festival held by the People of Holy Earth on Friday, Sept. 19, 1975.

The People of Holy Earth is a Pagan religious fellowship active in the Boston area.

Mathilde Bird of Wellesley, a Priestess of a French Celtic Tradition, performed the handfasting. Afterwards the revelers shared a covered-dish buffet beneath Jaimie's unicorn banner, toasted the season and the handfasted couple in mead, and joined in country dancing to music by Cal Howard, Accordion, and Ralph Jones, Flute.

Attending the couple were Carol's daughter Sarah and their friends Pennie Robbins, Wayne Kramer, and Carl Jones.

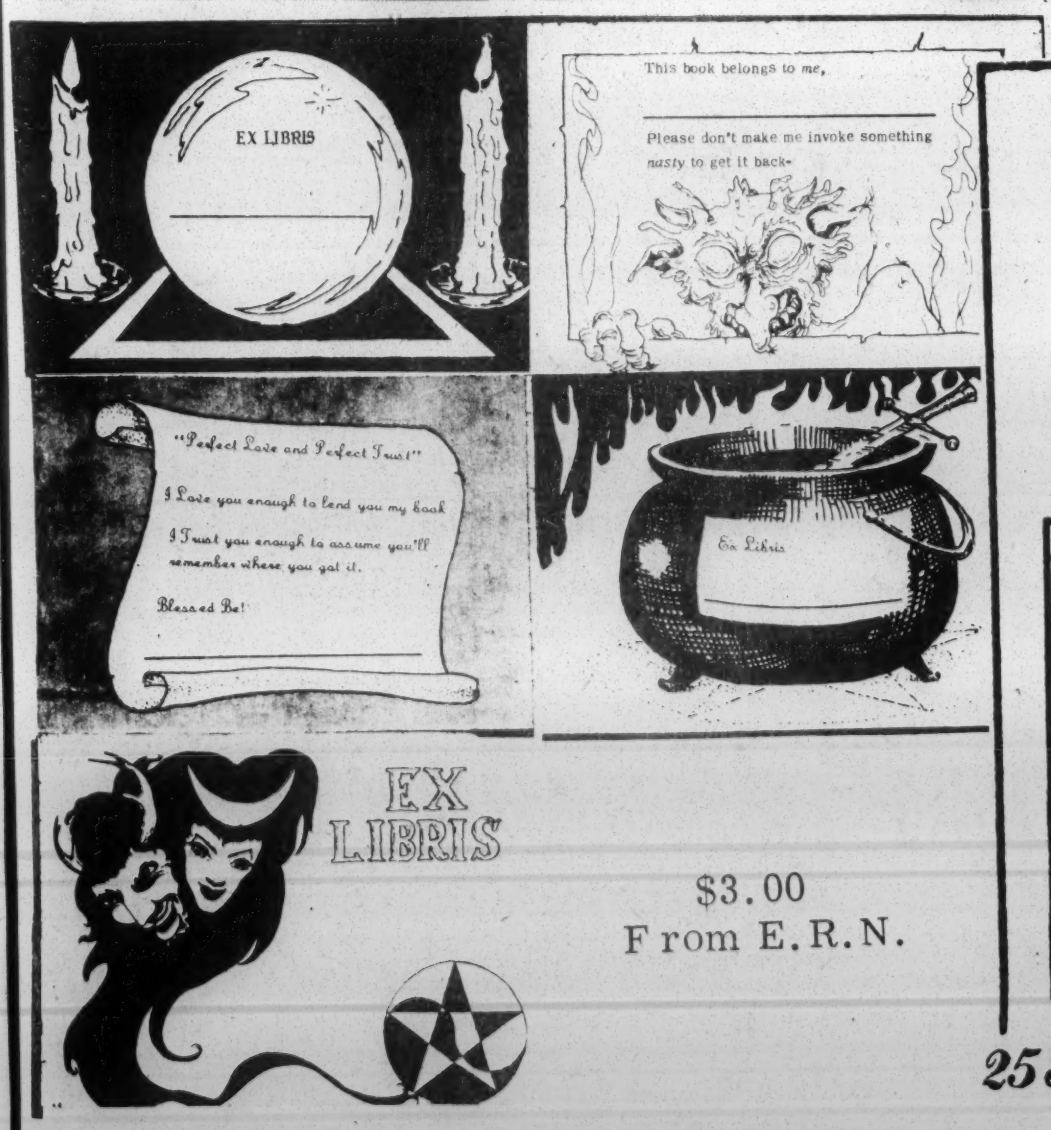
Carol writes, teaches and speaks publicly under the pseudonym of Claudia Haldane. She was responsible for bring Deboran Reform Wicca to Boston.

Jaimie specializes in nature magic and communicating and working with the animals, plants, and nature spirits.

Together they have been active in Pagan/Wiccan anti-defamation in Boston, and in organizing the Northwind Theater, a group formed to study the sabbats and promote their public celebration, and the Holy Earth Collective, a society for the study and encouragement of Pagan culture.

The couple will live at the Barrett home in Concord, which they have renamed "The Unicorn Sanctuary," and where they plan to develop a Findhorn study group in connection with their gardens and orchards.

Carol Maddox



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The owl White Horse wants zetting
to rights,
And the Squire hev promised good
cheer,
Zo, we'll gee un a scrape to kip un in
shape,
And a'll last for many a year!

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For the end of the earth was long ago,
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When Rome was sunk in a waste of slaves,
And the sun drowned in the sea.

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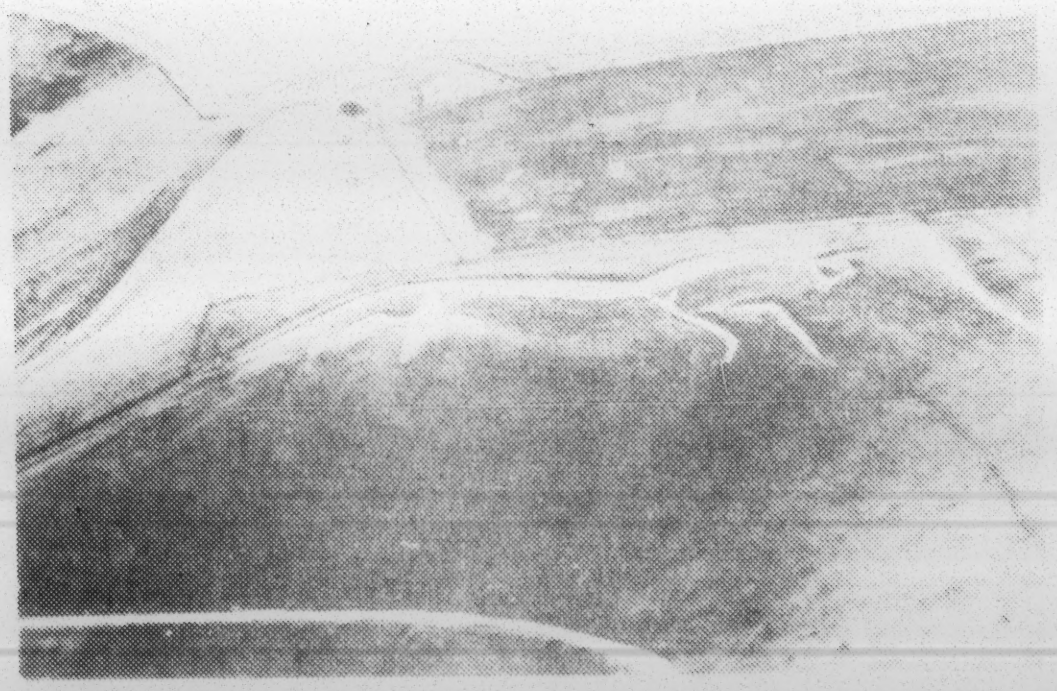
And all the while on White Horse Hill
The horse lay long and wan,
The turf crawled and the fungus crept
And the little sorrel, while all men slept
Unwrought the work of man.

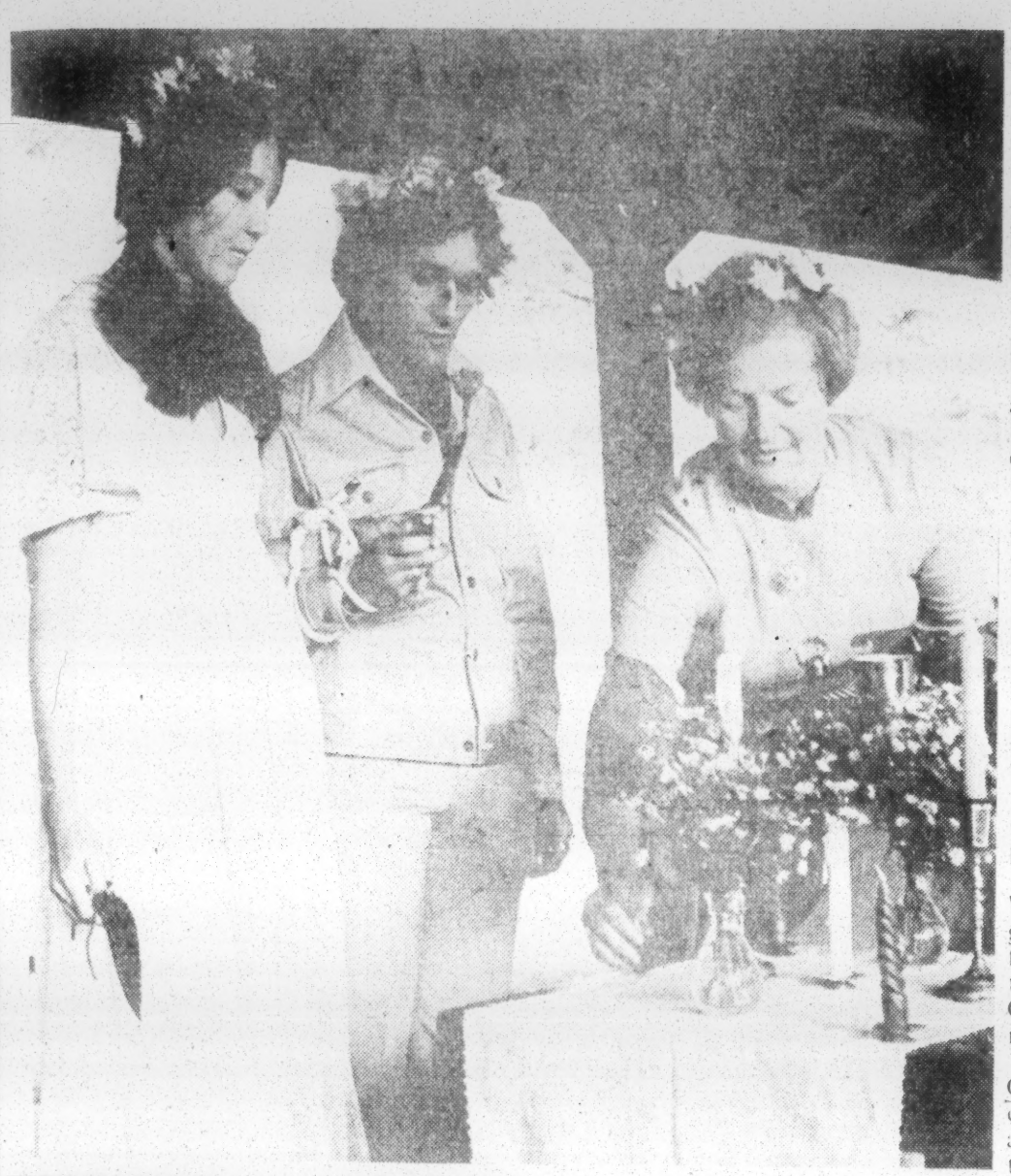
With velvet fingers and velvet foot,
The fierce soft mosses then
Crept on the large white commonweal;
All folk had striven to strip and peel
And the grass, like a great grean Witch's
wheel,
Unwound the toils of men."

According to Reginald Smith, Guy Underwood and other notable authorities, every one of Britain's hill figures, stone circles and other ancient structures, were built intentionally on primary geoditic lines and circle Beneath the surface of the ground. There are sometimes water lines, or places where several underground streams meet, known as "blind springs." The other lines are connected with what is called the Earth Force. This is supposed to have great penetrative power and to affect the germination and growth of plants and trees, and appears to be used by animals. Guy Underwood says: "the Ancient people marked these places wherever they were found, and if they occured on hill-sides they made hill-figures.". In other words the "blind spring" was the esoteric center of the Old Religion and thus was "Holy Ground." Underwood also says that the eye of the White Horse is the exact location of a "blind spring." Could it be that from ths
Could it be that from this ancient forgotten knowledge grew the local belief, that to stand on the Horses eye, turn around thtee times and make a wish, brings the person good luck?

Perhaps the Horse, prancing in its patch of waving grass studded by the delicate colours of the wild flowers, hides a mystery that if discovered, would be beneficial to the whole of mankind.







Amid Autumn foliage, Wildflowers, Rust colored chrysanthemums and sprays of ripe wheat, in a picnic pavillion overlooking a lake in picturesquely-wooded Larz Anderson Park in Brookline, Mass., Carol Maddox of Boston and James (Jaimie) Barret of Concord were handfasted at the Harvest Home Festival held by the People of Holy Earth on Friday, Sept. 19, 1975.

The People of Holy Earth is a Pagan religious fellowship active in the Boston area.

Mathilde Bird of Wellesley, a Priestess of a French Celtic Tradition, performed the handfasting. Afterwards the revelers shared a covered-dish buffet beneath Jaimie's unicorn banner, toasted the season and the handfasted couple in mead, and joined in country dancing to music by Cal Howard, Accordion, and Ralph Jones, Flute.

Attending the couple were Carol's daughter Sarah and their friends Pennie Robbins, Wayne Kramer, and Carl Jones.

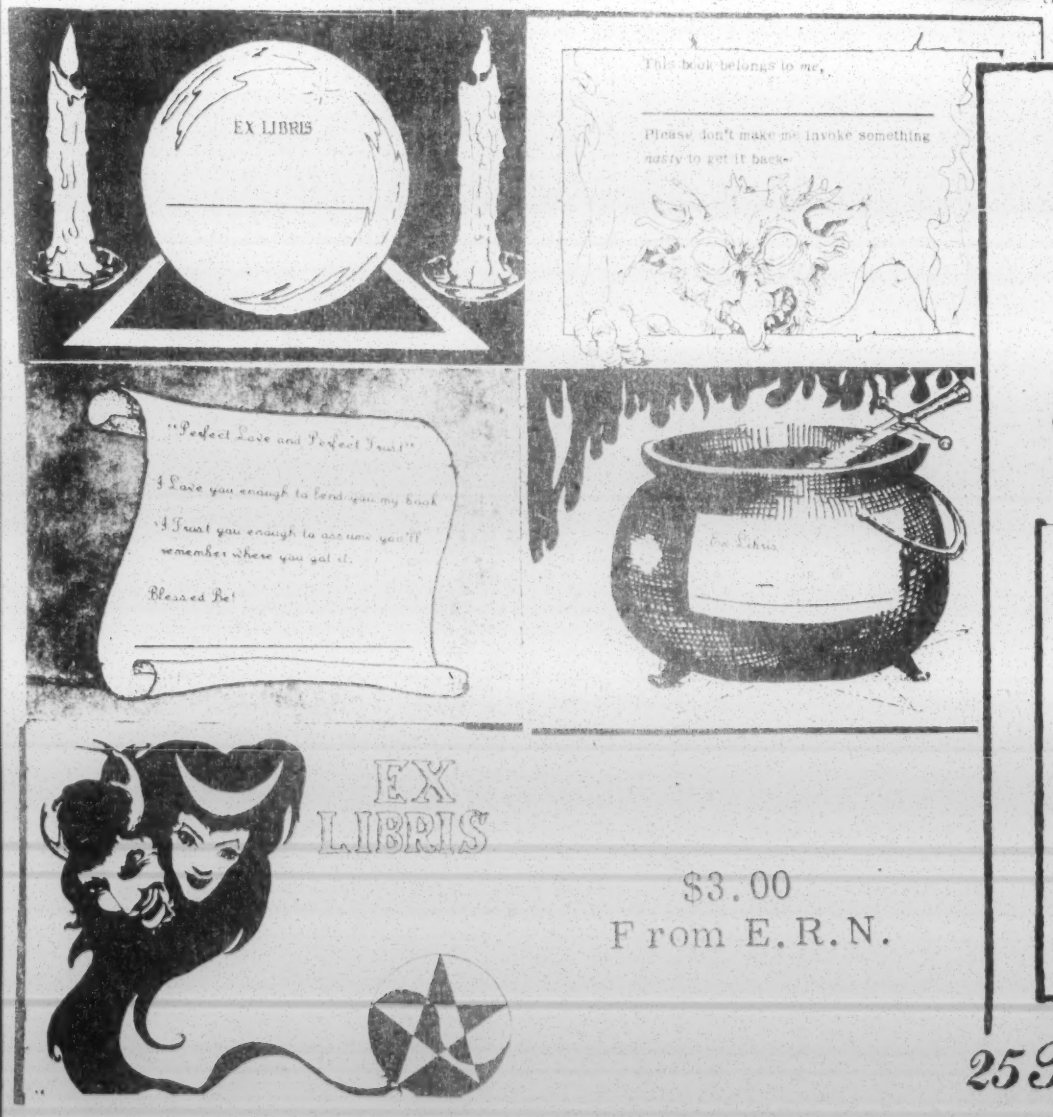
Carol writes, teaches and speaks publicly under the pseudonym of Claudia Haldane. She was responsible for bring Deboran Reform Wicca to Boston.

Jaimie specializes in nature magic and communicating and working with the animals, plants, and nature spirits.

Together they have been active in Pagan Wiccan anti-defamation in Boston; and in organizing the Northwind Theater, a group formed to study the sabbats and promote their public celebration, and the Holy Earth Collective, a society for the study and encouragement of Pagan culture.

The couple will live at the Barrett home in Concord, which they have renamed "The Unicorn Sanctuary," and where they plan to develop a Findhorn study group in connection with their gardens and orchards.

Carol Maddox



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REX NEMORENSIS

REX NEMORENSIS

The following story and Book of Shadows is written by people who were involved in a Witchcraft school that charged and were trying to discount G.B.G. who did not. (Similar to School of Wicca.)

Gerald Brosseau Gardner

As the production of this book nears completion we read of the death, at sea, of the old showman Gerald Brosseau Gardner. As he was fully aware that this exposure was being written we see no reason for witholding it. Whatever the world thinks of Gerald Brosseau Gardner he will pass down in history as the man who hoaxed the national press for ten years into the belief that "Witchcraft" existed in England.

Charles and Mary Cardel 1964

Nemesis

(Nemesis – Goddess of retributive justice)

Rex Nemorensis Draws His Sword.

It was a wild night, the rain was lashing down with the wind blowing it fiercely along the almost deserted streets. The sort of night that conjures up visions of "MACBETH", but in my sound-proof consulting rooms in London nothing of the storm was heard, and I sat in peace.

For over forty years I have been confidential psychologist, specialising in trying to unravel the tangle and jumble created in the minds and emotions of unfortunate people who have dabbled in the occult in some form or other.

My day had been busy, and I sat back quietly ruminating on the man who believed a black magician was causing him to do extraordinary things against his will – the poor lady who believed her next-door neighbour was using a mechanical device to hypnotise her through the walls – the brilliantly intellectual man who was continually followed and tormented by a purple coloured denizen from outer space, who sat behind his chair as he talked with me.

In the midst of my meditation the door-bell rang. My receptionist had gone home, my partner was out, so I was alone. Reluctantly I went to the front door. There, standing under the porch, drenched from the torrential rain, stood a small figure clothed in a hooded raincoat. Addressing my by name, she said "I must see you. I need your help." I explained, as nicely as I could, that an appointment was necessary, and that the hour was late. She told me that she had been walking up and down the trying to get up her courage to ring the bell. Her pleas became so pathetic and insistent that I eventually relented and invited her in.

The removal of her wet raincoat revealed a girl of about twenty, painfully thin and emaciated, with feverish dark eyes set in an unnaturally bluey, pale face. Without a word she followed me, and kicking off her shoes curled up in a large armchair before the fire with a glass of sherry and a cigarette. She just seemed to have one idea – to get warm.

As is my custom, I asked her no questions, just allowing her to relax.

We must have sat like this for quite a quarter of an hour in the softly lit room, and one felt the tension subsiding within her.

Suddenly she turned to me and held out her arm, on the writst of which was a wide silver bracelet curiously engraved with characters in Theban. "Look" she said, "I am a Witch."

Since I had heard vague stories of Witchcraft appearing, I was naturally very interested. She told me she had met a man named Dr. Gerald Gardner, who said he could introduce her to a Witch. After some time he did indeed, introduce her to a woman who claimed to be a Witch. This woman told her that Witches wre good people who could raise power which they used to heal and help other people. The girl became facinated with the idea, and ultimately was initiated.

When the true facts of what Witchcraft really was, with its beastliness, superstition, and sheer downright roguery, it became clear to her it was a terrible shock, as it would be to any girl of a sensitive nature, yet the oaths she had sworn, and the threats of spells and curses to be put upon her should she divulge the secrets to outsiders, prevented her from leaving. Her suffering was intense, and at last led to a complete breakdown for which she dared not tell the reason.

Hearing of my work through a friend, she came to see me, and on that stormy night in 1957, Rex Nemorensis awoke from his sleep and, drawing the Sword of the Water City, set forth to do battle with one more slimy serpent of the bogus occult world, leading a small band of people who dedicate their time and money to protecting the innocent from these money grubbing ghouls, who pretend to occult powers.

It required two years of psychological effort on our part for this young girl to again arrive at a degree of emotional normality and physical health.

INSERT:

BIRTH CERTIFICATE OF DOREEN VALIENTE

Any intelligent person delving into the history of Witchcraft will easily discover that the mediaeval variety was an invention of the Xtian church as a means of obtaining money from its wealthy enemies and a simple means of disciplining, by fear, the ignorant.

The late Dr. Margaret Murray, though a brilliant Egyptologist, in her studies stumbled on two trials and quite erroneously believed them to be only one! The simple minded superstitions of the mid-Europeans on the one hand, and the world-wide fertility cult on the other. Lumping these together she made out a case for what she considered to be Witchcraft. To give her credit, she really believed her theories.

About 1944 a man named Gerald Brosseau Gardner, a retired customs officer in the Malayan Civil Service, started making enquiries in the hope of discovering a Witch. This of course, he failed to do, confessing in 1951 that his efforts to date had been fruitless. He did however, meet a young woman named Mrs. Doreen Vlachopoulos, who was interested in folk-lore. She, herself, soon became enthusiastic with the idea of Witchcraft. Realising that there were not any Witches in Britain, they hit on the idea that people might be persuaded that there were. So together they wrote and compiled a book entitled "Witchcraft Today", in which Gerald Brosseau Gardner, having dibbed himself "Doctor", stated that he had discovered Witches in Britain, and that they were all very nice people and wanted him to act as a sort of go-between for them and the public!

Our own investigations, and those of the Folk-lore Society, have proved conclusively that there was no suggestion of modern Witchcraft in Britain prior to the advent of Gerald Brosseau Gardner and Doreen Vlachopoulos. Until then, Witches were merely characters in children's fairy tales.

Naturally, the National Press became interested in Witchcraft as a sales gimmick. G.B. Gardner's method of hoaxing the National Press was rather cunning. Finding the use of London flats unsatisfactory, he formed a company called Ancient Crafts Limited, and purchased a small nudist club near St. Albans. There he installed a handful of rather pathetic people to act, on occasion, as his coven. Curious Pressmen, desirious of meeting Witches were taken in a very hush-hush manner by "Dr." Gardner to this nudist club, where the "Witches" would perform alleged Witchcraft rituals, naked, forthe edification of these simple-minded journalists.

Since no-one could check his statement that there were 600 Witches in England the hoax was a very successful one, and lead to great financial advantage for the showman, G.B. Gardner. Thousands of people flocked to his Museum of Magic and Witchcraft in the Isle of Man, in which a great many of the exhibits were manufactured by Gardner himself, as he was a very clever craftsman.

When I first visited Gerald Brosseau Gardner he was in London and extremely ill, a few days later his life being saved, only by a brilliant surgical operation for a complete obstruction of the alimentary canal. During the interview he told me that his Witches had performed a ritual to cure him, but as he said, and I quote this, "It didn't do me no good." Later of course, he ignored the operation, and announced that Witchcraft had cured him.

I do not think I have ever met a man so lacking in spirit. When discussing any subject his lack of concentration made him very incoherent and extremely difficult to follow. I have since met a number of his Witches and High Priestesses, and they all make the same complaint – that G.B. Gardner never gives them anything to teach their followers. The reason is simple. This man is not interested in Witchcraft because he does not believe in it himself. It is all a cover-up for his own biological perversion: flagellation. Also it is a very satisfactory money spinner.

Having learned Gerald Gardner's character and weaknesses – the chief one of which was vanity – the next step was to choose someone who would so fascinate the King Witch, as he was now known, that she would be initiated as a High Priestess. As he was a snob, she must be a lady, of education, natural charm, beautiful in face and figure, possess intelligence abouve the average, acting ability, and a burning desire to assist in the removal from our midst of that strange and foul counglomeration of filth and superstition known as – Witchcraft.

Such a lady was FLORANNIS, whose story you will read from her own pen.

INSERT:

MARRIAGE CERTIFICATE OF DOREEN VALIENTE

With courage, and determination, she suffered months of unpleasantness so that this story could eventually be told, with the object of preventing this wicked endoctrination of young people with the idea that Witchcraft is a factual thing.

It is extremely interesting to note that the complet Witchcraft ritual, with its initiations and ceremonies, has been pieced together by G.B. Gardner and Doreen Vlachopoulos from many bits and pieces taken, without credit, from so many different sources, that it is impossible to enumerate them all. But any intelligent readers of classical occult books will easily recognise a great many: Masonry, Aleister Crowley, Kabbalistic Magic, odds and ends of Folk-lore, Barret's "Magus", Rites of Isis, and much actual and paraphrasing of "Aradia" – a collection of Italian Witch folk tales. There are even ideas lifted from the Catholic Mass. This strange hotch-potch of filth, beauty, and idiocy leads to one end the depravity of flagellation.

In the repressive existence of modern civilization, biological perversions such as practised by these people do occur. That we must accept. But when these people try to contaminate others, particulary youth, they must be condemned, and their pretence that these perverted practices have any spirituality, or are in any way connected with the Old Traditions and Religion of this country, is just blasphemy.

I have met several of the people who hold rank in Gardner's unpleasant organisation, and apart from the two or three "business" minded ones they are, without exception, psychologically imbalanced.

Gardner's method with his Priestesses shows extreme selfishness and brutality. Doreen Vlachopoulos, who helped him build the original conception, a thing he could never have done on his own, was discarded without a word, in favour of a little Armenian Jewess, to whom he gave the Witch name Armanda and, later, Dayonnis, who in turn was discarded when Florannis appeared on the scene. Dayonnis's typical reaction to Gardner, on the receipt of a letter from Rex Nemorensis, was: "Who's taking my place?" It is nice to know that my exposure to Gardner's true character to her caused her to leave his influence. She has now left the country and is happily married. Gardner's method with an obstreperous High Priestess was most unwitchlike. He just got his Solicitor to write to her!

Jealousy is very strong among the Witches, and they put curses on each other as a matter of course. The reader will want to hear if these people have the knowledge and power to make a spell or curse work. The answer is NO definitely NO. Without physical contact they are powerless. They are quite capable of throwing a brick at you in the dark, but they cannot throw a curse. A curse, of course, can be a very real thing, but it can only be brought into effect by one who is completely integrated and completely morally honest. Yet one who possesses such a high degree of rectitude never wants to use curses.

When G.B. Gardner began to realise that I had obtained knowledge that he and his Witches were entirely bogus, he taught them to put "Witch" curses on me – to look through snakes, and ill-wish me in many ways. It is possible that I have had more curses directed towards me by members of the bogus occult world than any man in Britain. Yet I still seem to survive and be remarkably healthy!

I offered G.B. Gardner L.1,000 (One Thousand Pounds) if either he or one of his minions could perform one successful act of Wtichcraft. That offer has been increased to L.5,000, and offered to any member of the National Press for the production of anyone who can perform a single successful act of so-called Witchcraft, or black magic. To date, – no takers!

The Inner Grove

He who fears and lacks magick, caused his servant to look through snakes at me. As her magic is very, very weak, the snakes were also weak, so they were give power and told to return to her who sent them. This they did, and fastened themselves to her throat where they feed on her life and strength until such time as she learns to love Truth.

The Goddess bids me tell her that her moon is waning and that a new moon will sit on her cardboard throne which the clean winds of the morning will blow away forever. Only when the flail takes the place of the scorge and her feet are washed in the blood of her heart can she know peace.

Wise and Blessed be they who worship the Goddess.

Rex Nemorensis

—Castletown 28.8.59.

My Dear Olive,

Now the main thing I have to say is, "You say I Stink." Well, I do not think that this is so, and I do not think I am frightened either. But, if you think "I STINK." I do not think it is worth saying anything more.

Yours sincerely,

May you be blessed.

Gerald

I SENT A LETTER TO MY LOVE!

The reason the "Witches have not built up a big following is that though a few people may join, believing in al innocence the untrue stories told them, invariably, when they discover that it is a mixture of unpleasantness and nonsense, they are too ashamed to talk about it. So the truth has never before been made public.

The system by which the National Press uses sub-editors to "doctor" a story is largely responsible for this misconception of the ture facts. A reporter tells his story of a girl who has suffered at the hands of the "Witches", and the story finishes by thenewspaper stating that there are thousands of girls all over England in a similar plight. This sort of story assists the very man who hoaxed the National Press to endoctrinate the Public that Witchcraft is a factual thing in Britain today.

Witchcraft does not exist in Britain, it never has, and it never can.

There are not thousands, or even hundreds of Witches in Britain, bogus or otherwise. The whole of G.B. Gardner's outfit consists of about six masculine women who have been tricked and flattered that they are initiated Priestesses. These women have been instructed to continually hammer away at the great big lie that Wtiches always existed, and that "Dr." Gerald Gardner found them and was invited to join.

None of these bogus Priestesses has ever had a full compliment of the orthodox twelve members at one time, to establish wat is known as a "Coven".

★★★

"THEN SAY AFTER ME, 'L. N. OR M. IN THE PRESENCE OF THE MIGHTY ONES I DO OF MY OWN WILL AND ACCORD MOST SOLEMNLY SWEAR THAT I WILL EVER KEEP SECRET AND NEVER REVEAL THE SECRETS OF THE ART, EXCEPT IT BE TO A PROPER PERSON, PROPERLY PREPARED WITHIN A CIRCLE SUCH AS I AM NOW IN. ALL THIS I SWEAR BY MY HOPES OF A FUTURE LIFE, MINDFUL THAT MY MEASURE HAS BEEN TAKEN, AND MAY MY WEAPONS TURN AGAINST ME IF I BREAK THIS MY SOLEMN OATH."

Assist to rise.

"I CONSECRATE THEE WITH OIL,
I CONSECRATE THEE WITH WINE,
I CONSECRATE THEE WITH MY LIPS,
PRIEST(ESS) AND WITCH."

Remove Cords. (S.)

NARRATOR:

" 'IT IS FATE, BETTER SO.' SHE SAID, AND SHE KNELT."

The Priestess kneels before the Altar and the Magus uses the $. 3, 7, 9, 21.

NARRATOR:

"AND DEATH SCOURGED HER TENDERLY, AND SHE CRIED, 'I KNOW THE PANGS OF LOVE', AND DEATH RAISED HER AND SAID, 'BLESSED BE' AND HE GAVE HER THE FIVE-FOLD KISS, SAYING, 'THUS ONLY MAY YOU ATTAIN TO JOY AND KNOWLEDGE.' "

The Magus raises the Priestess, gives her the 5 S. and unties the Cords.

NARRATOR:

NARRATOR:

"AND HE TAUGHT HER ALL THE MYSTERIES AND GAVE HER THE NECKLACE, WHICH IS THE CIRCLE OF REBIRTH."

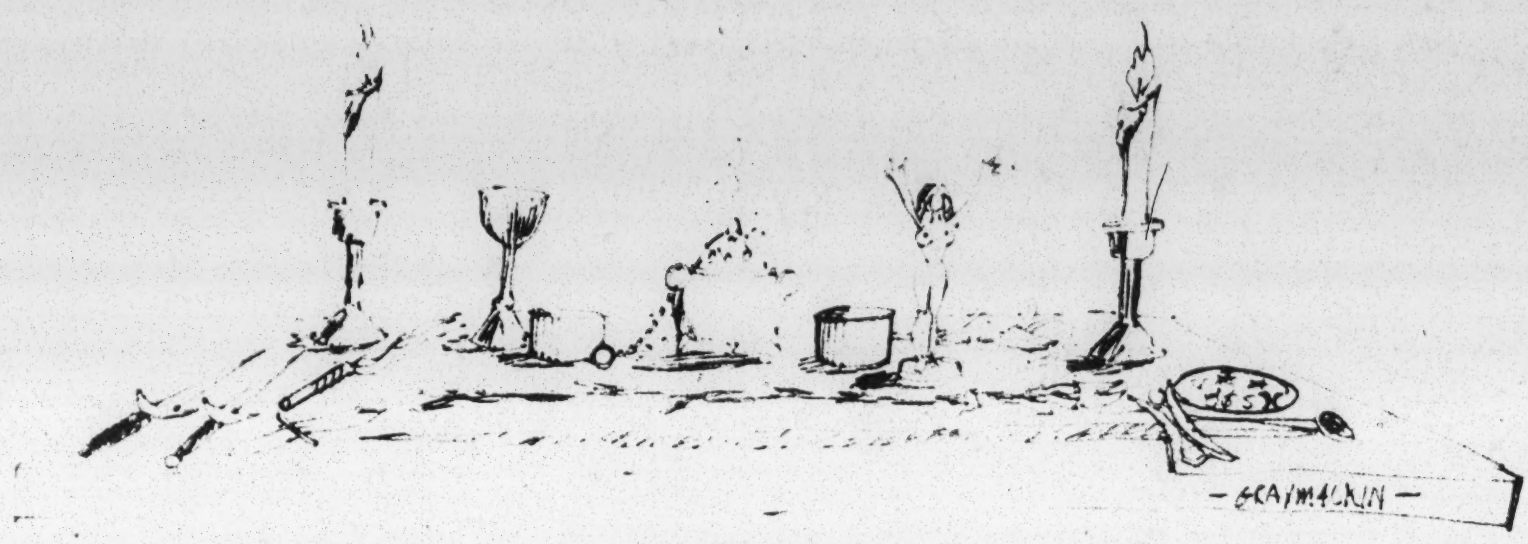
The Magus takes the Priestess's necklace from the Altar and replaces it about her neck. The Priestess takes up the Sword and the Horned Crown from the floor, where the Magus placed them, and gives them back to him. Then he stands as before, by the Altar, in the position of the God, and she stands by his side in the Pentacle position, as Goddess.

NARRATOR:

"AND HE TAUGHT HER ALL HIS MYSTERIES, AND GAVE HER THE NECKLACE WHICH IS THE CIRCLE OF REBIRTH. AND SHE TAUGHT HIM HER MYSTERY OF THE SACRED CUP, WHICH IS THE CAULDRON OF REBIRTH. THEY LOVED AND WERE ONE. FOR THERE BE THREE GREAT MYSTERIES IN THE LIFE OF MAN. MAGIC CONTROLS THEM ALL. FOR TO FULFILL LOVE, YOU MUST RETURN AGAIN AT THE SAME TIME AND AT THE SAME PLACE AS THE LOVED ONES AND YOU MUST MEET AND KNOW AND REMEMBER AND LOVE THEM AGAIN. BUT TO BE REBORN, YOU MUST DIE AND BE MADE READY FOR A NEW BODY, AND TO DIE YOU MUST BE BORN, AND WITHOUT LOVE YOU MAY NOT BE BORN, AND OUR GODDESS EVER INCLINETH TO LOVE AND MIRTH AND HAPPINESS, AND CHERISHETH HER HIDDEN CHILDREN IN LIFE, AND IN DEATH SHE TEACHETH THE WAY TO HAVE COMMUNION, AND EVEN IN THIS WORLD, SHE TEACHETH THEM THE MYSTERY OF THE MAGIC CIRCLE WHICH IS PLACED BETWEEN THE WORLDS."

The Priestess or Magus then replaces the Sword, Crown, Scourge etc., upon the Altar and taking the Initiate by the hand and holding the Athame in his other, passes once round the Circle, proclaiming at the Four Quarters:

"HEAR YE MIGHTY ONES, ... HATH BEEN DULY CONSECRATED HIGH PRIEST AND MAGUS (OR HIGH PRIESTESS AND WITCH QUEEN)."



THE CHARGE

LISTEN TO THE WORDS OF THE GREAT MOTHER, WHO WAS OF OLD ALSO CALLED AMONG MEN ARTIMIS: ASTARTE: DIONE: MELUSINE: APHRODITE: CERRIDWEN: DANA: ARIANROD: BRIDE: ANDY BY MANY OTHER NAMES.

AT MINE ALTARS THE YOUTH OF LACEDAEMON IN SPARTA MADE DUE SACRIFICE. WHENEVER YE HAVE NEED OF ANYTHIN. ONCE IN THE MONTH. AND BETTER IT BE WHEN THE MOON IS FULL. THEN YE SHALL ASSEMBLE IN SOME SECRET PLACE AND ADORE THE SPIRIT OF ME WHO AM QUEEN OF ALL WITCHERIES.

THERE SHALL YE ASSEMBLE YE WHO ARE FAIN TO LEARN ALL SORCERY. YET HAVE NOT WON ITS DEEPEST SECRETS: TO THESE WILL TEACH THINGS THAT ARE YET UNKNOWN.

AND YE SHALL BE FREE FROM SLAVERY. AND AS A SIGN THAT YE BE REALLY FREEE. YE SHALL BE NAKED IN YOUR RITES. AND YE SHALL DANCE. SING. FEAST. MAKE MUSIC. AND LOVE. ALL IN MY PRAISE.

FOR MINE IS THE ECSTASY OF THE SPIRIT: AND MINE ALSO IS JOY ON EARTH FOR MY LAW IS LOVE UNTO ALL BEINGS.

KEEP PURE YOUR HIGHEST IDEAL: STRIVE EVER TOWARDS IT: LET NAUGHT STOP YOU OR TURN YOU ASIDE.

FOR MINE IS THE SECRET DOOR WHICH OPENS UPON THE DOOR OF YOUTH: AND MINE IS THE CUP OF THE WINE OF LIFE: AND THE CAULDRON OF CERRIDWEN: WHICH IS THE HOLY GRAIL OF IMMORTALITY.

I AM THE GRACIOUS GODDESS WHO GIVES THE GIFT OF JOY UNTO THE HEART OF MAN: UPON EARTH I GIVE THE KNOWLEDGE OF THE SPIRIT ETERNAL: AND BEYOND DEATH I GIVE PEACE UNUTTERABLE AND FREEDOM: AND REUNION WITH THOSE WHO HAVE GONE BEFORE: REST: AND THE ECSTASY OF THE GODDESS. NOR DO I DEMAND SACRIFICE: FOR BEHOLD: I AM THE MOTHER OF ALL LIVING: AND MY LOVE IS POURED OUT UPON THE EARTH.

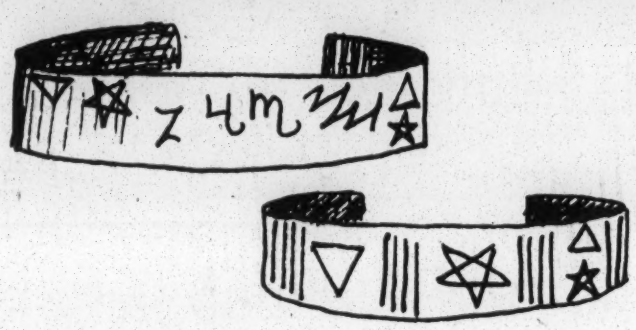
HEAR YE THE WORDS OF THE STAR GODDESS: SHE IN THE DUST OF WHOSE FEET ARE THE HOSTS OF HEAVEN: WHOSE BODY ENCIRCLETH THE UNIVERSE.

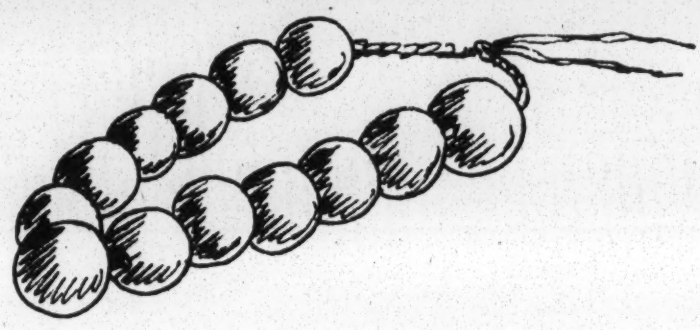
I WHO AM THE BEAUTY OF THE GREEN EARTH: AND THE WHITE MOON AMONGST THE STARS: AND THE MYSTERY OF THE WATERS: AND THE DESIRE OF THE HEART OF MAN: CALL UNTO THY SOUL: ARISE AND COME UNTO ME. FOR I AM THE SOUL OF NATURE WHO GIVETH LIFE TO THE UNIVERSE: FROM ME ALL THINGS PROCEED: AND UNTO ME ALL THINGS MUST RETURN: AND BEFORE MY FACE: BELOVED OF GODS AND MEN: THINE INMOST DIVINE SELF SHALL BE ENFOLDED IN THE RAPTURE OF THE INFINITE.

LET MY WORSHIP BE WITHIN THE HEART THAT REJOICETH: FOR BEHOLD: ALL ACTS OF LOVE AND PLEASURE ARE MY RITUALS: AND THEREFORE LET THERE BE BEAUTY AND STRENGTH: POWER AND COMPASSION: HONOUR AND HUMILITY: MIRTH AND REVERENCE: WITHIN YOU.

AND THOU WHO THINKEST TO SEEK FOR ME: KNOW THY SEEKING AND YEARNING SHALL AVAIL THEE NOT: UNLESS THOU KNOW THE MYSTERY: THAT IF THAT WHICH THOU SEEKEST THOU FINDEST NOT WITHIN THEE: THOU WILT NEVER FIND IT WITHOUT THEE:

FOR BEHOLD: I HAVE BEEN WITH THEE FROM THE BEGINNING: AND I AM THAT WHICH IS ATTAINED AT THE END OF DESIRE.





THIRD INITIATION

High Priest gives 5. S.

"I BEG PURIFICATION AT THY HANDS."

"TAKE HEED YE MIGHTY ONES, THE LADY . . . . . HIGH PRIESTESS AND WITCH QUEEN IS PROPERLY PREPARED TO CELEBRATE THE GREAT RITE." ℔

High Priest kisses her feet.

"ERE I DARE PROCEED WITH THIS SUBLIME DESIRE, I MUST AGAIN BEG PURIFICATION AT THY HANDS." ℔

Note if High Priestess has not performed this Rite before say:

"HERE I REVEAL TO YOU A GREAT MYSTERY."

"ASSIST ME TO BUILD
AS THE MIGHTY ONE WILLETH,
AN ALTAR OF PRAISE,
FROM BEGINNING OF DAYS,
THUS DOTH IT LIE,
TWIXT THE POINTS OF THE SKY,
FOR THIS IT WAS PLACED,
WHEN THE GODDESS EMBRACED
THE HORNED ONE, HER LORD,
WHO TAUGHT HER THE WORD
WHICH QUICKENED THE WOMB,
AND CONQUERED THE TOMB.

BE THUS AS OF YORE,
THE SHRINE WE ADORE,
THE FEAST WITHOUT FAIL,
THE LIFE-GIVINE GRAIL, (S.)
BEFORE IT UPREAR,
THE MIRACULOUS SPEAR,
AND INVOKE IN THIS SIGN,
THE GODDESS DIVINE."

Invoke:

THOU WH AT NOON OF NIGHT DOTH REIGN
QUEEN OF THE STARRY REALM ABOVE,
NOT UNTO THEE MAY WE ATTAIN,
UNLESS THINE IMAGE BE OF LOVE. (S.)

BY MOON-RAYS SILVER SHAFT OF POWER,
BY GREEN LEAF BREAKING FROM THE BUD
BY SEED THAT SPRINGETH INTO FLOWER,
BY LIFE THAT COURSETH IN THE BLOOD.

BY RUSHING WIND AND LEAPING FLAME,
BY FLOWING WATER AND GREEN EARTH,
POUR TO US THE WINE OF OUR DESIRE,
FROM OUT THY COULDRON OF REBIRTH. (S.)

HERE MAY WE SEE IN VISION CLEAR,
THE SECRET STRANGE UNVEILED AT LENGTH,
THE WONDEROUS TWIN-PILLARS REAR,
ERECT IN BEAUTY AND IN STRENGTH.

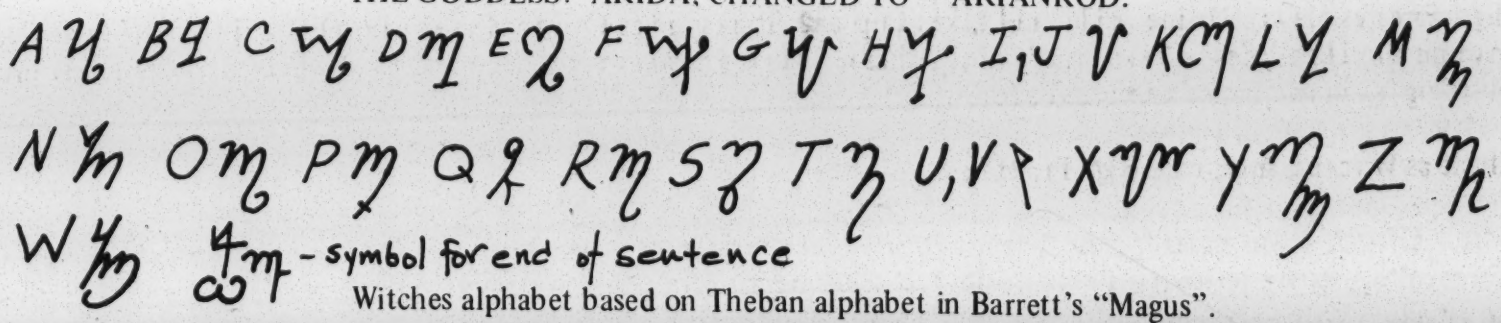
ALTER OF MYSTERIES MANIFOLD,
THE SACRED CIRCLES, CENTRAL POINT,
THUS DO I SIGN THEE AS OF OLD,
WITH KISSES OF MY LIPS ANOINT.

OPEN FOR ME THE SECRET WAY,
THE GATEWAY OF INTELLIGENCE
BETWEEN THE GATES OF NIGHT AND DAY.
BEYOND THE BOUNDS OF TIME AND SENSE.

BEHOLD THE MYSTERY ARIGHT.
THE FIVE TRUE POINTS OF FELLOWSHIP.
HERE WHERE THE LANCE AND GRAIL UNITE,
AND FEET AND KNEES AND BREAST AND LIPS.

Exchange Names.

THE GODDESS: ARIDA, CHANGED TO – ARIANROD.



Witches alphabet based on Theban alphabet in Barrett's "Magus".

OF SPELLS

Of spells, the exact words matter little if the intent be clear and you raise the true power, and sufficient thereof.

Always in rhyme they are, there is something queer about rhyme, I have tried, and the same seem to lose their power if you miss the rhyme. Also in rhyme, the words seem to say themselves. You do not have to pause to think, "What comes next?" Doing this takes away much of your intent.

THE WITCHES' CHANT

Darksome night and Shinking Moon,
East, then South, then West, then North
Harken to the Witches Rune:
Here come I to call thee forth.

Earth and Water, Air and Fire,
Wand and Pentacle and Sword,
Work ye unto my desire,
Harken ye unto my word.

Cords and Censer, Scourge and knife,
Powers of the Witches Blade,
Waken all ye into life,
Come ye as the Charm is made:

Queen of Heaven, Queen of Hell,
Horned Hunter of the Night,
Lend your power unto the Spell
Work my will by Magick Rite:

By all the power of Land and Sea,
By all the Might of Moon and Sun,
As I do will, so might it be
Chant the Spell and Be it Done.

CAKES AND WINE

High Priestess seated on Altar, God position.

High Priest kneeling. Kisses feet then knees. Bows with head below her knees, extends arms along her thighs, and adores.

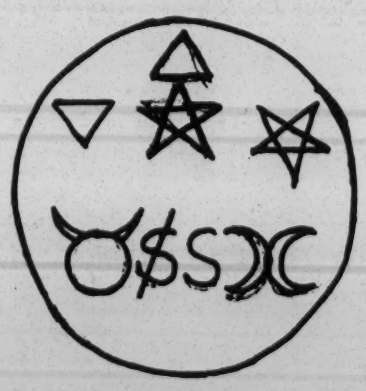
Fills Cup and offers to High Priestess, who holding Athame between palms, places point in Cup.

High Priest says: 'As the Athame is the male, so the Cup is the female, tho conjoined they bring blessedness."

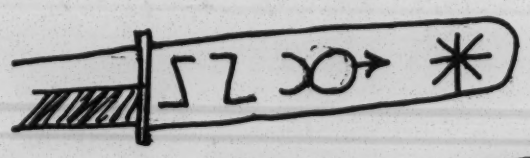
High Priestess lays Athame aside, and takes Cup and drinks, gives Cup to Server who puts a little into each glass. Meanwhile the High Priest blesses cakes with Athame. High Priestess takes cake and eats, while the High Priest gives her the Cup again and kisses knees and adores.

All sit as Witches, and invite High Priestess to join them.

Note: Of old, it was usual for the Server to say: "Oh Queen most secret, bless this food unto our bodies, bestowing health, wealth, strength, joy and peace, and that fulfilment of love that is perpetual happiness." When serving cakes, this is usually omitted nowadays. It is difficult to get a good server.



Pentacle



Athame Runes



TO GAIN THE SIGHT

This cometh to different people in divers ways, tis seldom it cometh naturally., but it can be induced in many ways.

Deep and prolonged meditation may do it, but only if you bè a natural, and unusually prolonged fasting was also necessary.

Of old, Monks and Nuns obtained visions by long vigils, combined with fasting, flagellation till the blood came, and other mortifications of the flesh, and so undoubtedly had visions. In the East it is tried with various tortures, and the same time sitting in cramped postures, which retarded the flow of blod, and these torments, long and continued, give good results. But, in the Art, we are taught an easier way to intensify the imagination, at the same time controlling the blood supply, and this may best be done by using the Ritual.

Incense is also good to propitiate the Spirits, but also to induce relaxation and to help to build up the atmosphere, which is necessary to suggestibility. (For our human eyes are blind to what really is, so that it is often necessary to suggest that it is there before we may see it. As we may point out to another, something at a distance before they may see it themselves.)

Gum Mastic, Aromatic Rush Roots, Cinnamon Bark, Musk, Juniper, Sandalwood, and Ambergris, in combination are all good, but Patchouli is best of all, and if you may have Hemp, tis better still, but be very careful of this.

The Circle being formed and all properly prepared, the Rites are done and all purified.

The Aspirant should Warlock and take his Tutor round the Circle, Saluting the Mighty Ones, and invoking them to aid the operation. Then both dance round till giddy, invoking, or using chants. ♌ Then the Tutor should Warlock very tightly, but not so to cause discomfort, but enough to retard the blood slightly. Again they should dance round chanting. Then ♌ with light, steady, monotonous, slow strokes. It is very good that the Pupil may see them coming. (This may be arranged from position, or if a big mirror is available, this has the effect of passes, and helps greatly to stimulate the imagination.) It is important that the strokes be not hard, the object being not to do more than draw the blood to that part, and so away from the brain. This with the tight Warlocking, which should be warricked, slows down the circulation of the blood, and the passes soon induce a drowsiness and a stupor, the Tutor should watch for this, and as soon as the Aspirant sleeps, the ♌ should cease.

The Tutor should also watch that the Pupil become not cold, and if he or she struggles, or becomes distressed should be at once awakened.

(Note. If it cannot be arranged for the Pupil to see, the Wand may be used for a time, then return to ♌ .)

Do not be discouraged if no results come after two or three attempts. It will come, when both are in the right state. When you get some result, then results will come more quickly. Soon some of the Ritual may be shortened, but never neglect to invoke the Goddess and the Mighty Ones, or to form the Circle and do everything rightly. And, for good and clear results, it is ever better to do too much ritual than too little.

It hat been found that this practice doth often cause a fondness between Aspirant and Tutor, and tis a cause of better results if this be so. If for any reason it is undesirable that there be any great fondness between Aspirant and Tutor, this may easily be avoided by both parties from the onset firmly resolving in their minds that if any doth ensew, it shall be that of brother and sister, or parent and child. And it is for this reason that a man may only be taught by a woman, and a woman by a man. And that Man and Man, and Woman and Woman should never attempt these practices together. And may all the Curses of the Mighty Ones be on any who make the Attempt.

Remember, the Circle, properly constructed is ever necessary to prevent the Power released being dissipated, it is also a barrier against any disturbances of mischievous forces. For to obtain good results you must be free from all disturbances.

Remember, darkness, points of light gleaming amid the surrounding dark, incense, and the steady passes by an arm, are not stage effects. They are the mechanical implements which start the suggestions, which later unlock the knowledge that it is possible to obtain knowledge, that it is possible to obtain the divine ecstasy, and so attain knowledge and communion with the Divine Goddess. When once you have attained this, Ritual is not needed, as you may attain the state of ecstasy at will, but till then, or if you, having attained this yourself, wish to bring a companion to this state of Joy, Ritual is best.

THE SCOURGE AND THE KISS

It is not meet to make offerings ℔ of less than two score to the Goddess, for here be a mystery. The fortunate numbers be: 3, and 5. For three added to two (the Perfect Couple) be five. And three and five be eight; eight and five be thirteen; thirteen and eight be twenty-one.

Also, fortunate numbers be: 3, 7, 9, and 21. Which total be 40, or two score. So a lesser number would not be a perfect prayer.

If more are required make it a perfect number, as four score or six score.

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In the 5.S. be called 5., but there are 8 kisses, for there be: 2 & 2 & 1 & 2 & 1.

And 5 times 8 be two score. For each man and woman hath ten fingers and ten toes, so each totals 2 score. And a perfect couple be two score.

Also there be Eight Elemental Weapons.

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THE EIGHTFOLD PATHS

The Eightfold Paths, or Ways, to the Centre are:

1. Meditation or Concentration. This in practice means forming a mental image of what is desired, and forcing yourself to see that it is fulfilled, with the fierce belief and knowledge that it can, and will, be fulfilled. This is called for short, "Intent".

2. Trance, projection of the Spirit, called "Astral".

3. Rites, Chants, Spells, Runes, Charms, etc..

4. Incense, Drugs, Wines, etc. Whatever is used to release the Spirit. (Note. Be very careful about this. Incense is usually harmless, but sometimes it has dangerous ingredients such as Hemp, etc. If you find any bad after effects, reduce the amount used, or the duration of the time inhaled.) Drugs are very dangerous if taken to excess, but it must be remembered that there are many drugs which are absolutely harmless, though people talk of them with bated breath. Be careful while taking Mushroom, (Fly Agaric). But Hemp is especially dangerous, because it unlocks the Inner Eye swiftly and easily, so one is temped to use it more and more. If it is used at all, it must be with the strictest precautions, and see that the person who uses it has control over the supply. Khat has nearly the same effect, and is less dangerous, but it is difficult to obtain fresh. If any slightly dangerous drug is used, it should be doled out by some responsible person, and the supply strictly limited.

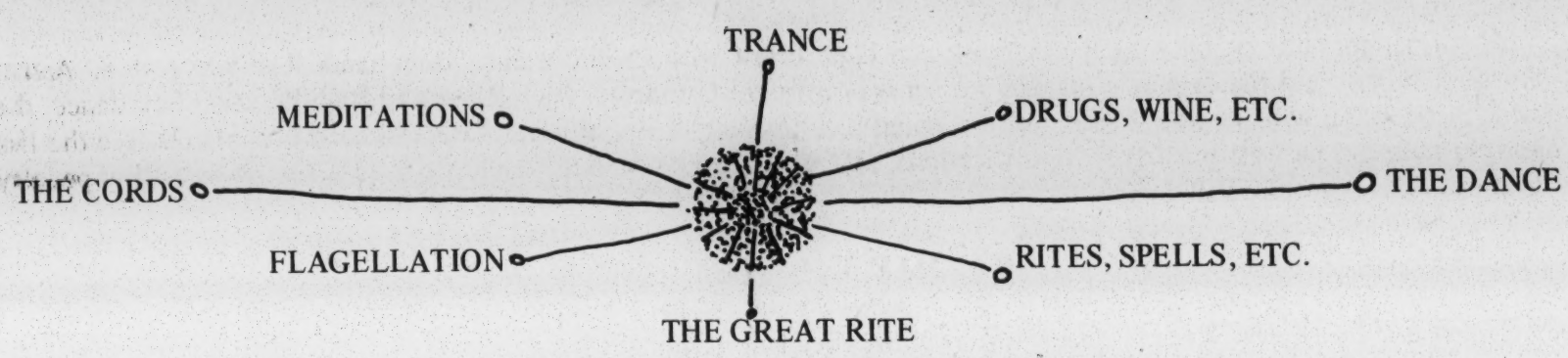
5. The Dance, are kindred practices.

6. Blood Control (The Cords), Breath Control, and kindred practices.

7. ♏

8. The Great Rite.

There be the Eight Ways of Magic. You may combine many of them into one experiment. The More the Better.



The Witches' Version Of The Eight Paths

9. The most important one is Intention. You must KNOW that you can, and will, succeed. This is essential in every operation.

10. Remember, you must be properly prepared, according to the rules of the Art. OTHERWISE YOU WILL NEVER SUCCEED.

11. The Circle must be properly cast and Purified.

12. You all must be properly Purified, several times if necessary. And this Purification should be repeated several times during the Rite.

13. You must have properly consecrated tools. All doors should be securely latched so there is no thought, "Someone may come in."

These last five essentials, and the Eight Paths or Ways cannot all be combined in one Rite. Meditation and Dancing do not combine well. But forming the Metal Image and the Dance may well be combined. Also the Chants.

Spells combined with Numbers 6 and 7 are good, also with 4 and 8. If you are advanced enough for Number 8, it is a splendid combination. Meditation, following Number 7 is good, or Number 6 can be used to advantage. But Number 6 is dangerous to attempt without a companion. Numbers 3 and 4 (a little), 5, 6, and 7 are excellent, 7 if possible, followed with 8.

Numbers 9, 10, 11, 12 and 13 are essential to all experiments.

Also you must be absolutely safe from all interruption, or from the mental fear of interruption.

THE SPRING EQUINOX

Form the Circle. Invoke the Mighty Ones.

The Symbol of the Wheel should be placed on the Altar; flanked with burning candles, or fire in some form. A High Priest in the East, and a High Priestess in the West. Both carry Phallic Wand, or Riding Pole, phallic or pine-cone trimed, if possible. The Cauldron is placed in Circle. The High Priestess says:

"We kindle this fire today:
In the presence of the Holy Ones.
Without Malice, without jealousy, without envy;
Without fear of aught beneath the Sun; but the High Gods.
Thee we invoke; Oh Light of Life;
Be thou a bright flame before us;
Be Thou a guiding Star above us:
Be Thou a smooth Path beneath us;
Kindle Thou in our hearts within
A flame of love for our neighbours;
To our foes, to our friends, to our kindred all;
To all men on the broad earth,
Oh Merciful Son of Karrodwen,
From the lowest thing that liveth,
To the Name which is highest of all.

High Priestess draws Invoking Pentagram upon High Priest with Phallic Wand. Then hands it to him with S. Assistant strikes light and hands it to him, and he lights bonfire, or Cauldron. High Priest and High Priestess lead dance, she with Sistrum, he with Phallic Wand, and the couples follow, all leaping the fire. The last couple to leap before the fire goes out should be well purified: 3 purifications, and each should give 5.S. to all of opposite sex, or any other penalty that the High Priestess shall decide.

MAY EVE – BEALTINE

If possible ride Poles. High Priestess leading with quick step, singing:

"Oh do not tell the Priest of our Art,
For he would call it sin,
But we will be in the woods all night,
A conjuring Summer in,
And we bring you good news by word of mouth,
For woman, cattle and corn,
For the Sun is coming up from the South,
With Oak, and Ash, and Thorn."

If possible Meeting Dance.

Form Circle. Purifications.

Drawing Down the Moon.

5.S.

All should be Purified in sacrifice before the High Priestess. Then she should Purify the High Priest, and some others with her own hands.

Cakes and Wine.

The Great Rite, if possible in Token or Truely.

THE SUMMER SOLSIS – MIDSUMMER

Before the Altar is placed the Cauldron, filled with water and wreathed with flowers. The people, men and women alternatively stand round Circle. The High Priest in the North behind the Altar. The High Priestess stands before the Altar, in front of the Cauldron holding Wand, which should be phallic or tipped with pine-cone, or riding Pole, or Brook-stick.

The High Priestess holding Wand raised, says:

"Great One of Heaven, Power of the Sun, we invoke Thee in Thine ancient names. Michael, Belin, Arthur, Lugh, Herne. Come again as of Old into this Thy Land. Lift up Thy Shining Spear of Light to protect us. Put to flight the powers of darkness. Give us fair woodlands and green fields, blossoming orchards and ripening corn. Bring us to stand upon Thy Hill of Vision, and show us the Lovely Realms of the Gods."

High Priestess draws Invoking Pentagram upon High Priest, with Phallic Wand. He comes forward, Sunwise. Takes Wand with S.

He plunges it into the Cauldron and holds it upright, saying:

"The Spear to the Cauldron, the Lance to the Grail, Spirit to Flesh, Man to Woman, Sun to Earth."

He then salutes High Priestess over the Cauldron, and rejoins the people. Still bearing Wand the High Priestess takes Asporgillus and stands by Cauldron, saying:

"Dance ye about the Cauldron of Cerridwen, the Goddess, and be ye blessed with the touch of this Consecrated Water, even as the Sun, the Lord of Life, ariseth in his strength in the sign of the Waters of Life."

The people dance round three times, Sunwise about the Altar and Cauldron, led by the High Priest bearing Wand. High Priestess sprinkles each as they pass her. Cakes and Wine follows, and any other Dances, Rites or Games, as the High Priestess shall direct.

AUGUST EVE – EVENING OF AUGUST FIRST

If possible ride Poles, Brooms, etc.

Meeting Dance, if possible. Form Circle. Purifications.

High Priestess invokes Pentagram on High Priest and says:

"Oh Mighty Mother of us all. Mother of all Fruitfulness. Give us Fruit and Grain, Flocks and Herds and Children to the (Tribe, or Clan, or Cult.) That we be mighty. By Thy Rosey Love, do thou descend upon Thy servant and Priestess . . . . . here."

All Salute High Priestess.

Cakes and Wine.

CANDLE GAME

Men form circle, sitting on floor or standing as arranged. They pass a lighted candle from hand to hand "Dieasul". The women form circle outside, standing on something if too short. They try to blow it out over their shoulders. Whoever's hand it is in when it is blown out, is purified three times by whoever blew it out. But must give 3.S. in return. This game may go on as long as the people like.

Other Games and Dances at will.

Cakes and Wine.

Great Rite, if possible.

AUTUMN EQUINOX

The Altar should be decorated with Symbols of Autumn; Pine-Cones, Oak Sprigs, Acorns or Ears of Grain.

After usual purification, men and women alternately stand round the Circle, the High Priest at the West of Altar, and the High Priestess in East, facing towards each other. She reads incantation:

"Farewell Oh Sun, Ever Returning Light,
The Hidden God, Who ever yet remains,
Who now departs to the Land of Youth,
Through the Gates of Death,
To dwell enthroned, The Judge of Gods and Men,
The Horned Leader of the Hosts of Air,
Yet, even as stands unseen about the Circle,
So dwelleth He, within the Secret Seed,
The Seed of newly reaped Grain, The Seed of Flesh,
Hidden in earth, The Marvellous Seed of the Stars,
In Him is Life, and Life is the Light of Man.
That which was never born, and never dies,
Therefore the Wica weep not, but rejoice."

The High Priestess goes to the High Priest with S., she hands him the Wand, which should be Phallic or tipped with a Pine-Cone, or a Riding Pole, or a Broomstick. (Anciently the Thyrsus.)

They lead the Dance, she with Sistrum or rattle, he with Wand, the people following them, three times round the Altar.

Then people play the Candle Game, the men squatting down in a circle.

After the ususal penalty is paid, the High Priestess, if she wills, may impose an additional amusing penalty.

Cakes and Wine.

Dances and Games.

HALLOWE'EN – EVE OF NOVEMBER FIRST

Walk or slow Dance with Torches, or Candles.

High Priest leads High Priestess, and they both carry the Phallus or Broomstick. The latter with head up, or what will represent the Phallus. Slow Dance to Witch Chant or other song.

The High Priest and High Priestess invoke with Athame. The High Priestess says:

"Dread Lord of the Shadow, God of Life and the Giver of Life.
Yet is the knowledge of Thee, the knowledge of Death.
Open wide I pray Thee, Thy Gates through which all must pass.
Let our dear ones who have gone before,
Return this night to make Merry with us.
And when our time comes, as it must,
Oh Thou the Comforter, The Consoler, The Giver of Peace and Rest,
We will enter Thy Realms gladly and unafraid,
For we know that when rested and refreshed among our dear ones,

We will be reborn again by Thy Grace, and the Grace of the Great Mother.
Let it be in the same place, and the same time as our beloved ones.
And may we Meet, and Know, and Remember, and Love them Again.
Descend we pray Thee on thy servant and Priest."

5.S. given by all girls.

It is good to Purify one or two as a sacrifice to the God. Possibly by the High Priestess's own hands.

Cakes and Wine.

Dances and Games.

Great Rite, if possible. If not, High Priest and High Priestess should celebrate this as soon as convenient privately in Token or, if possible, in reality.

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FLORANNIS SPEAKS

When first I met Gerald Brosseau Gardner he was a very sick man, sitting propped up in bed in his North London flat. His bedroom was a strange hotch-potch of study, work-shop and sick-room. On a carpenter's bench lay half finished models of ancient galleons, and strange weapons, which I later learned he was in the process of making for his "Witchcraft". Piles of dusty old books spilled out of open bookcases, and overflowed onto tables, chairs and the floor, mixing in confusion with countless bottles of medicines and pills, and all the sick-room paraphernalia of a not very fastidious old man. Oil paintings of voluptuous, nude Witches, coyly riding broomsticks, hung over his bed. These pictures he had painted himself.

Although I had been well primed on the psychology of Gerald Gardner's character and the various facets of his childishnesses and vain eccentricities, my first impression of him came as a shock. In my role of investigator it was my task to achieve initiation into a Coven, and become the High Priestess. Here before me, huddled in innumerable gray shawls, was the great Magus himself. Rheumy gray eyes blinked at me out of a waxy emaciated face. His hair stood on end in long tufts of grey thistle-down and above an uncombed goatee beard his lips twitched in a strange, nervous smacking sound, like some gourmet tasting a new gastronomical delight. Here was no picture of power and evil, but just a rather querulous invalid.

He welcomed me courteously and with obvious pleasure. His grotesquely long fingers, gnarled and talon-like with black rimmed nails, grasped my hand, and held it for just that fraction longer than politeness demanded. We were left alone together, and I found him quite eager to be drawn out about his work. Our conversation consisted of my flattering him on his writings and knowledge of Witchcraft, and he on his part paying me rather arch compliments. It did not take very long before I was obviously accepted as a most promising candidate for Initiation.

I invented a grandmother whom, on rather thin evidence, I thought might have been a Witch. I had been warned before that he always liked his Priestesses to have come from "a long line of Witches." Also on previous advice I let it be known I was interested in nudism. From this moment we never looked back. Gardner became very quarrelous on the subject of Nudist Clubs, and all his past adventures wilst visiting them. He obviously enjoys his reminiscences. It was not long before he dove into the conversation the information that in "The Craft", as he called it, it was sometimes necessary to remove one's clothes. He carefully watched my reaction to this statement.

Next he gave me a little lecture on "The Hell Fire Club", and Black Magic. These two subjects obviously facinated him. His conversation was very rambling and haphazard, which I put down to the fact that he had been ill. But I soon learned that this was his usual way of talking, and he was very difficult to follow. There was never any continuity or logic to his statements.

Black Magic naturally led us to Aleister Crowley, and Gardner was delighted that I had read some of Crowley's works. And here at a very early stage it was apparent that this man was Gardner's God. He always spoke of him with reverence, and with fear.

With some affected casualness the subject of flagellation was mentioned, and the part it had played in the mediaeval Church. I appeared a little confused and said that I did not understand the connection with Witchcraft. So the subject was rather abruptly changed, and instead I was flattered on my obvious gift for clairvoyance, and my general suitability to join the Craft. He said all his Witches were pretty, although often "very naughty". He rolled his eyes with embarrassing coquetry, and patted my hand, urging me to come and see him again soon. He pretended he must ask permission of "The Coven" before he could introduce me to the Craft. Just at that moment I had only one ambition, and that was to get out of the stagnant, frowsty atmosphere of his room and into the fresh air. I did not much care for the smell of Witchcraft. So expressing gratitude for the interview I bade farewell to my host, and was told, "Blessed Be". Here, I felt, at this very first meeting were three important clues to the future: nudism, flirtation and flagellation.

When next I visited the flat, Gardner announced that Fate must have brought us together, and he said, "I will rush you through the three grades of Initiation as quickly as possible." He then added that he had also decided to initiate me himself in order to save time. He explained that there were various tools which he must make for me himself, and also other preparations, the doing of which he assured me would give him great pleasure. The reason he gave for wishing to speed up my Initiation was that he always spent the Summer at his Witches' Museum on the Isle of Man, and as it was now early Spring he wanted to make me a High Priestess before he left.

In health he looked better, and told me with many nervous blinks, smacking of lips and pulling of the beard, that it was all due to his having met me. He claimed that it had done him "a world of good." He insisted that from now on I should call him "Gerald". Privately I had christened him "Uncle Witch", no-one with an atom of intelligence, or discernment could possibly take him seriously. He was the proverbial "silly old man" that every girl is warned about at an early age.

Now that my acceptance as an Initiate was made absolute, Gerald was very anxious to know what plans I had for the future, when I was a fully fledged High Priestess. He wanted to know where I planned to start a new coven, and asked if I had any influential friends who would be interested in the Craft. He was a great snob, and if one casually mentioned the name of a titled friend, or spoke of having attended some important social function, he was most impressed. Already he started to plan coming to my new coven and lecturing the members, and encouraging them to start new covens themselves. He tore himself away from these tempting dreams of the future, and presented me with a copy of his book. "High Magic's Aid", and also a selection of Aleister Crowley's works. With these tucked under my arm I was sent away to do my homework in preparation for the first Initiation.

When I arrived on Gerald's door-step for the great occasion, my main preoccupation was not whether I could cope with the presence of all the Gods and Spirits, which supposedly would be conjured up within the Circle, but whether I could cope with the physical presence of Gerald Gardner in the Circle. It was not an alluring prospect.

However, Gerald opened the door to me himself. The whole flat reek of incense, thin wreaths of smoke curling from under the drawing-room door. Gerald was very excited, and danced about like a small boy on Guy Fawkes' Night. He disappeared for what he called "finishing touches", and left me alone to prepare for the ordeal.

It was a strange sight which greeted me when I entered the drawing-room. All the furniture had been pushed against the walls, and there was Gerald, specially scrubbed and talcum powdered for the occasion, standing in the middle of the room beside a small table, which had been arranged as an altar. On this altar lay a confusion of dishes, flasks, weapons and a carved figure with horns. Propped on a book-rest in the middle of it all was an ancient volume with tattered pages. Gerald had already told me about this book, and said that it contained all his secrets. Under the altar was placed a long sword.

A Circle was roughly marked out with blue silk cord, but it was a very haphazard affair. Gerald was obviously rather short of cord, and he had filled in the gaps round the circumference with political books with titles such as: "The Left is Never Right," and "The Party Never Runs Away". A large sofa blocked our path whilst I was being led round the Circle and introduced to the Gods. "Just pretend it isn't there, dear," said Gerald, "after all in our world it really isn't there, so just draw the Circle right through it." As we barked our shins on it every time we trotted round, this statement was a little difficult to believe.

Our work in the Circle was always done at a strange jog-trot, with Gerald muttering odd rhymes into his beard. He very soon got out of breath and would hop around very shakily, looking like an elderly hobgoblin. Using red cord he tied my wrists behind my back, the cord then went round my neck, and down again to be tied to my left knee. A separate cord was tied round my right ankle. It was all very uncomfortable, and I felt very foolish, but Gerald called it, "warlocking and warricking", and said it was most important. Thus he led me round the Circle, waving a dagger at the various points of the Compass.

The general technique in the Circle was the same at this first Initiation as at the following ones. Every move was accompanied by a kiss, and the scourge was made use of at every possible opportunity. I was only flicked lightly, but Gerald liked the strokes hard and strong. I was very nervous of administering such harsh punishment. Having had no experience of such things I started by tentatively flicking the scourge across him, believing it to be a purely symbolic action. But Gerald became very excited. First I had to warrick and warlock him, and he liked to be very tightly tied, so that the cords cut into his flesh. He then knelt at my feet, with his head bowed down and resting on the altar table. He was pathetically thin and emaciated. I felt one hard lash of the scourge and he would snap in two. But all the time he kept crying, "Harder, dear, harder. I can't feel it at all. You must make the blood course." He swayed as he knelt, and each time he felt the scourge, his head knocked the table and rattled all the tools on the altar. He kept multiplying the number of strokes to make it more and more. He said the reason for this was magical.

In between the kissing and the scourging (work in the Circle, I soon realised, was primarily made of up the 5.S. and the S), we sat on the floor by the altar table and rested. We drank the consecrated wine and ate Peak Frean's assorted biscuits. The wine was a fearsome brew – Uncle had added special ingredients of his own.

It was at these resting times that he delivered cosy chants on magic. The gist of it all was that you must hold in your mind the image of what you desired, and then work yourself up to it. Hence the Witches' Dances, and the Scourge. "You must get the blood to course" was a favourite statement. Gerald said that you must never use magic for wicked ends or your own power. For example, it was all right to work magic in order to desire a new house. But you must be prepared to pay a fair price for it, not desire to get it cheaper. A great deal was talked about "raising the Power", or "raising a Cone of Power", but I never say any power raised, cone shaped or otherwise, either inside the Circle or outside it.

Speaking of "the blood coursing" was a cue to one of Gerald's favourite topics. All tied up in red cord and having turned a very unhealthy mauve colour through cold and constriction, he would embark on a long rambling story of some ritualistic Witch murder, which was supposed to have happened a few years ago. The victim was found in a ditch – the body, with cut throat and soaked in blood, had a pitch fork lying beside it. This latter piece of information Gardner said was symbolic. It was a very complicated story, and difficult to follow. The reason given for telling me this story was that I must seriously learn to use my Athame. Not only must I sleep with it under my pillow, but learn the correct method of holding it to kill. I had to practise thrusting it upwards with all the vigour I cuould muster. The Athame was the first Witch weapon that he gave me.

Blood also featured in consecrating one's own cords. Drops of blood were drawn from the body of the Initiate, and soaked into the cords. Gerald instructed me that my personal Witch Book was very important. I had to write everything in it in my own hand, and never let it out of my keeping. He hinted at terrible retribution if I did.

The question of my Witches Name now arose. I suggested "Flora" as a pretty name, and as she was the Goddess of Spring I thought it suitable. But Gerald said was "a little girl's name", and he wanted me to be a Goddess. I must be a Goddess. I must be called "Florannis", it sounded more impressive.

It was during the Second Initiation that he presented me wth the rest of my working tools. These included a bell with a carved phallic handle, my Witche's bracelet with my new name engraved on it in Theban, an ivory handled scourge, cords and various other articles. Some of these Gerald had made himself, and must have spent hours of work on them. He was an excellent craftsman.

By now the kisses in the Circle had become more passionate, and the scourging more intense. I was now his "own Witch and Goddess". Bound in cords he fell down on his knees before me and begged my forgiveness as Goddess, for having "put through the Initiations too quickly the woman I love."

He told me that one could call down the Goddess in three different aspects: Lucina, Goddess of Love; Diana, chaste and cold; Hecate, Goddess of Death. He always chose to call down Lucina.

By now he trusted me implicitly and began to reminisce about his past High Priestesses and Witch Queens. Apparently they all became very jealous of each-other. The incongruity of the "Perfect Love" and "Perfect Trust" of the Circle turning into plain jealousy did not seem to strike him. According to him one lady in particular had betrayed him. He always referred to her as "Traitor Witch". At the same time he admitted to having been very fond of her. She had been very "naughty", but very firm with him when he was "naughty", and had penalised him heavily with the Scourge whenever he forgot the ritual in the Circle, or did the wrong thing. He sniggered and giggled as he remembered these past pleasures.

He loved having "a bit of fun" in the Circle, and remarked how rogish I looked when a lock of hair fell over my eye. Childish games of forfeits gave him immense joy; the forfeit invaiably being the scourge, laced with kisses. Although some of the ritual itself was beautifully worded Gerald never spoke of The Craft in a romantic way. He always made it sound rather footling and idiotic. It was all in the nature of a frolic. Quite apart from the complete lack of any profound spiritual significance in his teachings, there was not even a grain of plain, simple common sense.

When I asked serious questions about Witchcraft having a religious meaning based on old traditions, he immediately became very evasive. He would either nod his head in a very sagacious manner and say: "It's a secret, dear, you are not yet advanced enough in The Craft to know", or he would volunteer some odd unrelated information, such as that all the Mightiest Gods lived in the North because of the Aurora Borealis, but that the Gods of the East were the oldest. Also that it was always easier to raise Demons rather than Angels in the Circle. The reason being that Demons always came because they wanted something, usually blood. Apparently on a pastoccasion some of these Demons would not be dismissed, and followed one of the girls home, which had been a nuisance.

After an hour or so of this kind of conversation in the Circle, I was so stupefied by the constant dancing round, the overwhelming clouds of incense, the deadly brew of wine, and the kissing and the scourging, that my powers of reasoning became as addled as Uncle's, and I just could not muster the strength to go on asking, "Why?"

Luckily for me, our initiation sessions took place in the afternoon. and at 4:30 o'clock to the dot, Gerald became ravenously hungry for Tea. The Circle was closed and the Mighty Ones dismissed rather abruptly. We hurriedly dressed in different rooms, and then I was rushed downstairs for an enormous, nursery style tea.

I remember well the only time we were late for tea. It was the time of the Spring Equinox. The altar was decorated prettily with Forsythia, and Uncle was trotting round the Circle carrying a long pole with a large phallic symbol on the end. This pole, incidently, had been carved specially for him by a Jesuit priest, an alledged friend of Gerald. In the Circle was a large copper cauldron of fire, burning merrily, and we were supposed to dance round and leap over it. Unfortunately, Gerald did not leap high enough, and kicked over the flaming cauldron. Fire spread quickly over the drawing-room carpet. He panicked and flung on it anything that came to hand, the consecrated water and oil, and even the special brew of wine. The latter obviously did the trick and the flames subsided. But Gerald was in a terrible state of agitation, as he was terrified that the large scorch mark on the carpet would get him into trouble. We rubbed away at it with the wet altar cloth, and hoped to make the mark look like part of the pattern. Then like two naughty children we moved the sofa over to cover it.

The sofa played an important part in the Third Initiation. When I arrived for this crowning achievement, I found the sofa plumb in the middle of the Circle. Gerald was drooling with excitement. Bathing had never been his strong subject, but today he had obviously done his best, he had even combed his hair.

He had spoken much about the "Great Rite", either in "Token" or in "Reality". However, on the sofa had to be acted out the "Token". Much fuss was made of the exchange of kisses and names, and he finally wished that when I formed a new coven I would find "a handsome High Priest who would do me justice." And that was that.

So here for me was the end of the task. The hidden secrets had been probed and the final answer given. But what were the secrets? I had now ammassed pages of extraordinary information, much of it plain nonsence. I had seen a silly, hypocritical old man performing comic antics without his clothes. I had sought a High Priest and Magus, but in the end all I had discovered was the pantomime character of Uncle Witch.

THE END

GLOSSARY

This Glossary is necessary for the understanding, in some degree, of the rituals which are exactly as written by G.B. Gardner, including diction and spelling.



THE FIRST DEGREE:



THE SECOND DEGREE: The inverted Pentagram – a Black Magic symbol. An inverted Pentagram – the Devil's footmark, or, the Devil's horns.



THE THIRD DEGREE: The Sex Act – if possible.

THE GREAT RITE: This is the performance of the Sex Act - if possible.



THE SCOURGE: or, the act of flagellation: a biological perversion. In G.B. Gardner's rituals everything leads ultimately to flagellation



THE FIVE-FOLD KISS: The kissing and physical contact of the lips, the breasts, the generative organs, the knees, and the feet.



A KISS:



THE GOD: Kerunnos.



THE GODDESS: Arida (a curruption of – Aradia -) latter changed to Arianrod.)

PURIFICATION: Another name for flagellation.

AFTERMATH

The publication of WITCH in May 1964 has had a devastating effect on both the Witch world and the National Press who were as one in their endeavours to crush and hide the exposure of one of the biggest money-making gimmicks of modern times.

The National Press, itself, sits in mody silence waiting, no doubt, for the occasion when those who rule its destiny can say that they knew that "Witches" were not witches all the time.

The small handful of Gardner "Witches" who have helped to keep this rediculous idea of "Witchcraft" alive are now hysterically proclaiming that their rituals are different, and hopefully sending out curses to all and sundry. Their latest gimmick being to tearfully announce that thy are being persecuted because they are "Witches". This is rediculous because any one of them who could prove conclusively their Witch-hood would be both wealthy and world-famous overnight.

To date not one single "Witch" has proved anything in a concrete fashion. No one has been helped by their spells, or harmed by their curses.

On the other hand there are many who, having had the good fortune to get away from the Gardner cult state that the contents of WITCH are true in every detail, and other investigators, following their lead of the author of WITCH, have found clues which have led to the same conclusion – that there are not Witches in England apart from a small handful of bogus ones who in every case emanate from the late Gerald Brosseau Gardner, the originator of modern "Witchcraft".

With the death of G.B. Gardner, and the publication of his Will showing that he made Witchcraft a very paying proposition, various commercially minded characters have emerged hoping to ride the bogus Witchcraft band wagon for the betterment of their bank balance.

One of the more blatent is a man who, hiding behind a Monomark address and calling himself ELESUSIS, has tried to hoax the Public with the idea of a Witchcraft Research Association. This he ran from the offices of his employers using their notepaper, their office equipment, their Press cutting service, and, when he thought he could get away with it, even their address. He issued a New Letter entitled PENTAGRAM, without asking permission of the present owners of the title who own it as a magazine for conjurers. The main object of the New Letter seems to be – send the Editor any money you do not want, and if you know anything about Witchcraft, please tell him, as he has not the slightest idea.

This would-be emulator of G.B. Gardner has his late master's facility for fancy penmanship, a few specimens of which are reproduced. So from now on you can work out your own judgement of the new "Witchcraft" leader.

It has been customery for many years for BBC Television to give a Witchy program at the Hallowe'en time of year. The "Witches" have always had it on their own.

This year it was decided to collect evidence for both sides. The object of the programme was intented by the Producers to give an unobjective and accurate survey of the truth, otherwise, of modern Witchcraft. The "Witches" themselves to be fully represented, assisted by a well-known Psychiatrist.

When, however, they heard that both Florannis and myself were to appear for the purpose of exposing the acuracy of their claims, the "Witches" panicked, refusing to come, taking their Psychiatrist with them.

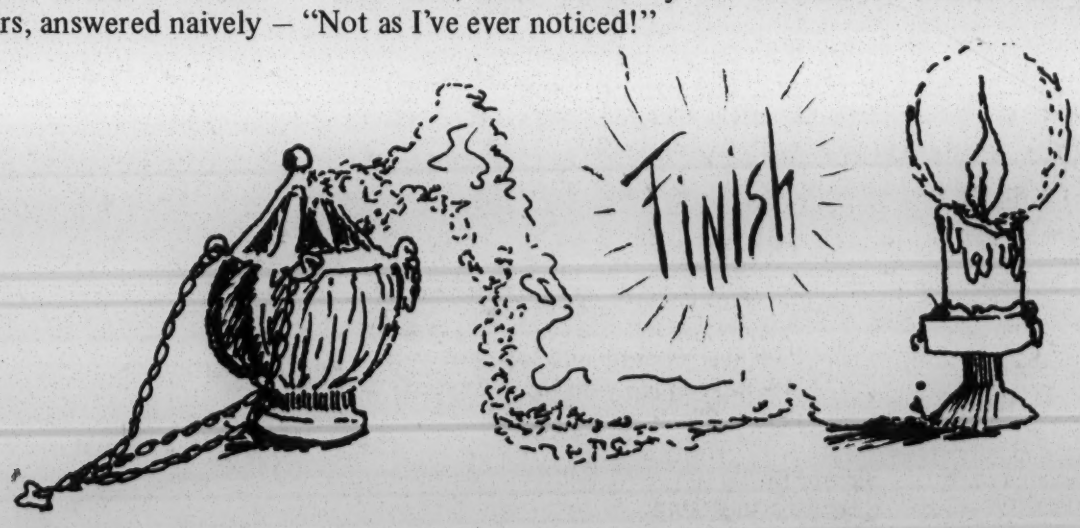
The program was scheduled for the evening, and the "Witches" spent the entire day telephoning threats and curses to the BBC, telling of the dreadful things that would happen to it if the programme was produced without them.

The curse to Rex Nemorensis – reproduced – was received by the morning post, accompanied by a pinstuck waxen image. No ill effects were noticed, the "psychic friends" obviously having a jolly evening with the "Witches" and the Psychiatrist.

So, following the old tradition of the British entertainment world – "The show must go on!!" – the Producers of the programme achieved miracles of rearrangement.

Florannis, the real Olwen, charming and sincere, conveyed simply and convincingly the truth of her experiences – as an investigator – at the hands of the originator of modern "Witchcraft", Gerald Brosseau Gardner, showman, and bogus Witch of Castletown.

The culmination of the programme was hilarious. A wild-eyed and confused "Witch" appeared, accompanied by her husband – who is not a "Witch" – and who, when asked by the interviewer whether he though his wife had any psychic powers, answered naively – "Not as I've ever noticed!"



SEAX-WICA VOYS

Official Journal of Saxon Witchcraft

SEAX-WICA VOYS

Official Publication of Saxon Witchcraft
Editor – Raymond Buckland
(Seax-Wica Magazine Material . . . Issue 3)

EDITORIAL

In the Lughnasadh issue of Green Egg there appeared an article by Gavin Frost, of the Church and School of Wicca, entitled "Thoughts on Snobbery". The article brought out an interesting and valid point: intellectual snobbery and "oneupmanship" should have no place in the Craft. There was mention of a Norwegian "expert" who held that the Seax-Wica could not be valid since the name Freya is used for the Goddess, rather than Frig.

If we were trying to recreate the religion of the Saxons then, of course, this would be a strong argument. As it happens, however, it is completely irrelevent! The Seax-Wica is not a recreation. It is – as we have pointed out repeatedly – a new tradition. To quote from the introductory article in E.R.N. no. 1: "It seems that most people who are Wicca-oriented are also Tradition-oriented . . For this reason I have given my tradition an historical background on which to lean. Namely, a Saxon background. By this I most emphatically do not mean that there is any claim to its liturgy being of direct descent from Saxon origins! . . . it is brand new. . . The main male and female deities of the Saxons were Woden and Frig. Unfortunately 'Frig' has certain connotations today which would be misplaced! I therefore adopted the Norse variant of the name: Freya. So WODEN and FREYA are the 'labels' used for the God and Goddess worshipped by the Seax-Wica – the Saxon Witches."

In an interesting and thoughtful letter "Wanderer", of Madison, Wisconsin, recently took exception to the use of the word "tradition" in connection with the Seax-Wica. We agreed with him completely! The phrase "new tradition" is actually a contradiction in terms. So what could we use as an alternative? School? Branch? Denomination? Aspect? Section? . . . Despite constantly dipping into Roget's Thesaurus the word "tradition" still seems the most expressive . . . so we are going to stick with it!

A brief up-date on the journal of the Seax-Wica.

After the original article on the Seax-Wica appeared in ⊕RN issue no. 1, these "Information Sheets" were sent out to those who expressed a particular interest in this new denomination of Witchcraft.

After the issuance of only two such Information Sheets a Seax-Wica section started to appear as a regular feature in ⊕RN. With the start of this "magazine within a magazine" the Information Sheets were discontinued. [For anyone who missed, or was unaware of, these issues of ⊕RN they were Issues nos. 4, 5, and 6]

Unfortunately ⊕RN has become very sporadic in its appearance and, at present, there is some doubt regarding the regularity of its future appearance. Partly because of this – though more especially because it is something we have been wanting to do for a long time! – the Seax-Wica magazine will be appearing as a separate magazine in its own right, starting with the Samhain edition.

The name of this new magazine will be the SEAX-WICA VOYS (the voice of Saxon Witchcraft). Its Editor will be Raymond Buckland, the Fæder (founder) of the Seax-Wica. Contributions, in the form of articles, poetry, illustrations, etc., should be directed to: Buckland/S-W, P.O. Box 238, Weirs Beach, NH 03246.

SEAX-WICA VOYS will appear eight times a year, at the Sabbat dates. Price will be 50¢ per copy; annual subscription $3.50. Advertizing rates available on request.

THE TREE; the Complete Book of Saxon Witchcraft is now available. Published by Samuel Weiser Inc., 734 Broadway, New York, NY 10003, at $2.95. It may be obtained direct from the publisher or from any good bookstore. The Warlock Shop, 300 Henry Street, Brooklyn, carries copies, as do most good occult supply stores.

APOLOGY: To any who have written to me personally, and to whom I have not yet replied, I offer my sincere apologies. Rest assured that you will be getting a reply but I have been extremely busy just recently and have not been able to keep up with my correspondence. Please bear with me.

Blessed Be,
Raymond Buckland

NEWS FLASHES

* "Pagan Place . . . the Spell Spot" is the name of the latest, and seemingly largest, occult store in the upper north-east. Located at Busy Corner, Laconia, New Hampshire, PAGAN PLACE is owned and managed – very capably, we can report – by Thom White, late of Newport, N.H. Thom carries a very impressive line of books on every conceivable aspect of the occult, together with incense, tarot cards, crystal balls, robes, jewelry, censers, candles, ritual tools, etc., etc., etc.. Well worth a visit, even if it means going out of your way!
* Ray Buckland's latest book, just out from House of Collectibles, New York – HERE IS THE OCCULT.

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* Initiations recently held at the Buckland's home include coven leaders/organizers from New York, Florida, Illinois, Michigan, Massachusetts.
* A POCKET GUIDE TO THE SUPERNATURAL, by Ray Buckland, out of print for two or three years, is due for re-release by Ace Books, New York, in November of this year.
* Articles, News-flashes, etc., for possible publication in the Seax-Wica magazine section of Earth Religion News should be addressed to "BUCKLAND (S-W), Box 238, Weirs Beach, NH 03246" Send them in; we'll be happy to consider them. We will also be happy to receive any comments you may have on the magazine.

HERBAL SMOKING MIXTURES

The dried leaves of Coltsfoot are the principle ingredient of most herbal tobaccos.

Buckbean leaves can be smoked by themselves.

Chervil makes a delicate scented smoke.

Cubeb berries are good, as is Dittany, Life Everlasting, Rosemary, and Sage.

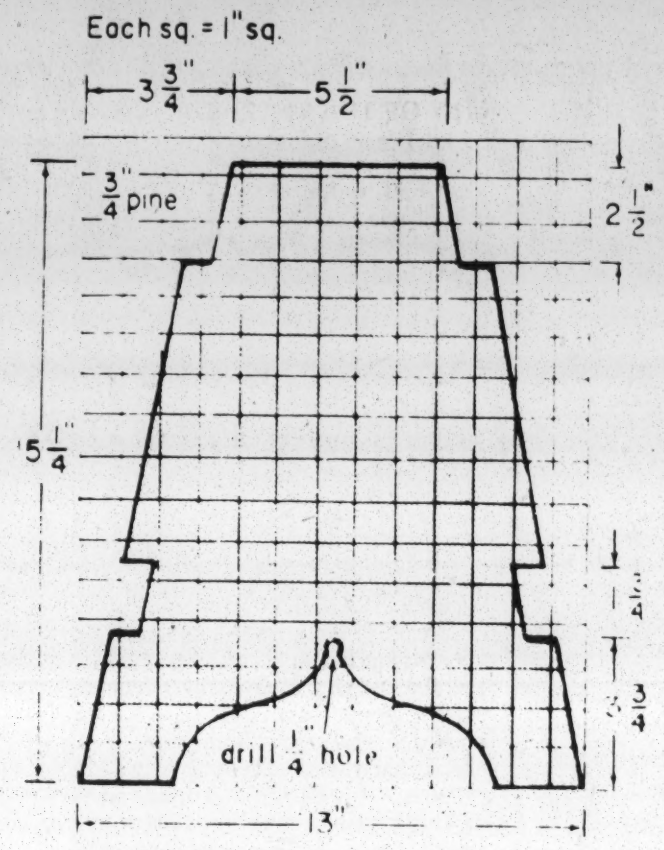
August Flower is often smoked to help loosen nasal congestion due to head colds.

Mullen is smoked for nasal catarrh and minor throat irritation.

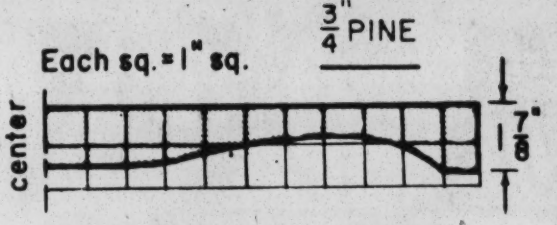
An excellent recipe for an herbal tobacco is as follows:

1 lb dried Coltsfoot leaves
½ lb Eyebright
½ lb Buckbean
¼ lb Wood Betony
2 oz Rosemary
1½ oz Thyme
1 oz Lavender

Rub the herbs, between the hands, into a coarse powder and mix well.



leg - cut 2



shaped bottom rail - cut 2 full

THE ALTAR

The Seax-Wica Altar is circular. If one is lucky enough to be able to worship outdoors then a sawn-off tree stump, or a circular rock, is ideal for the purpose.

A "slice" of tree-trunk, mounted on legs, makes an equally ideal Altar for indoor worship.

For the handy-Witch an Altar may be constructed very simply as follows:

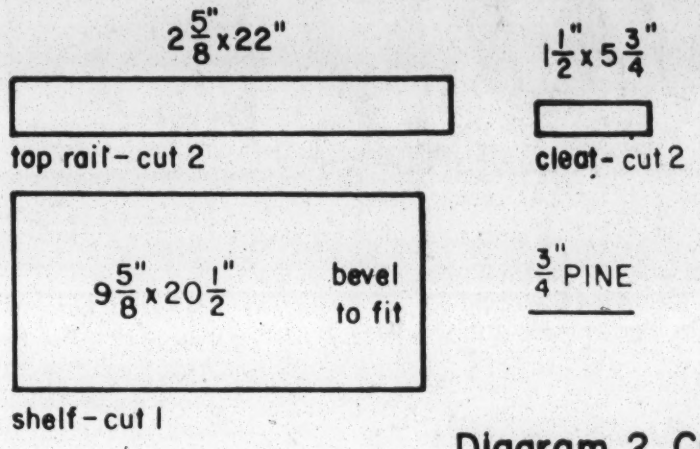
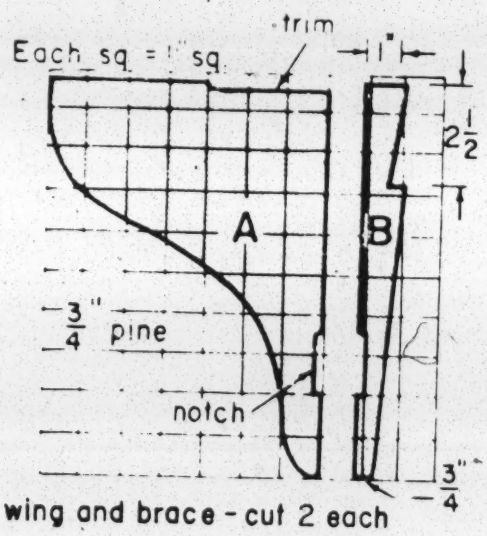


Diagram 2. Cutting

Diagram 1. Cutting



wing and brace - cut 2 each

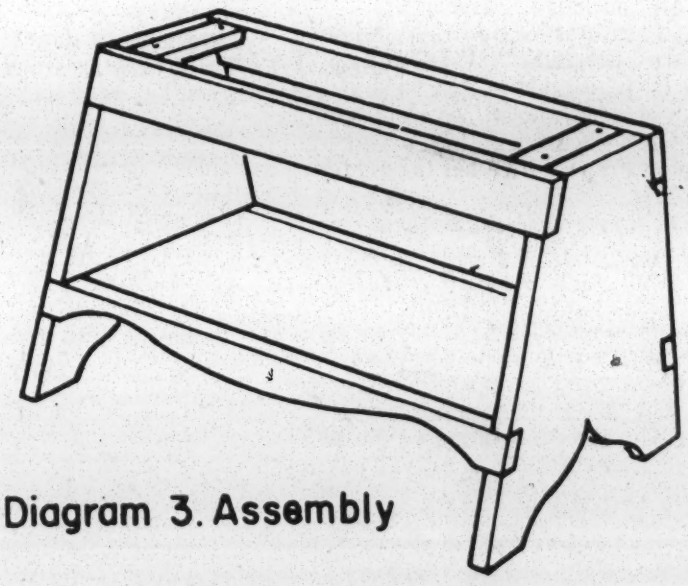
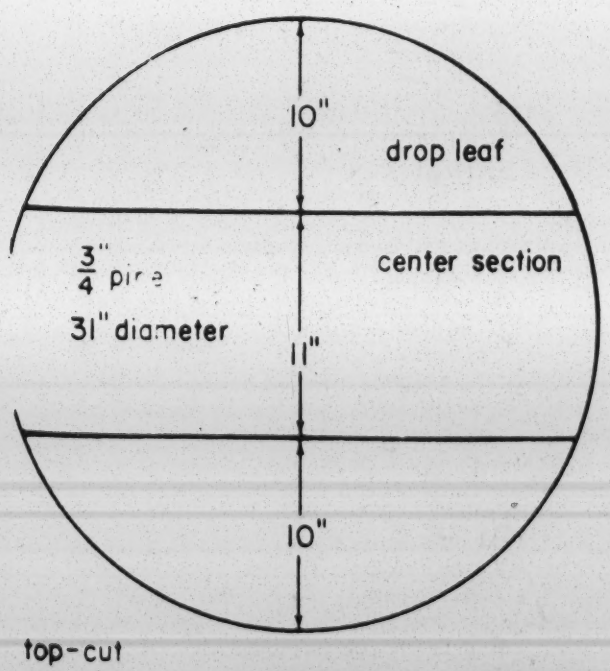


Diagram 3. Assembly



top - cut

Diagram 4. Cutting

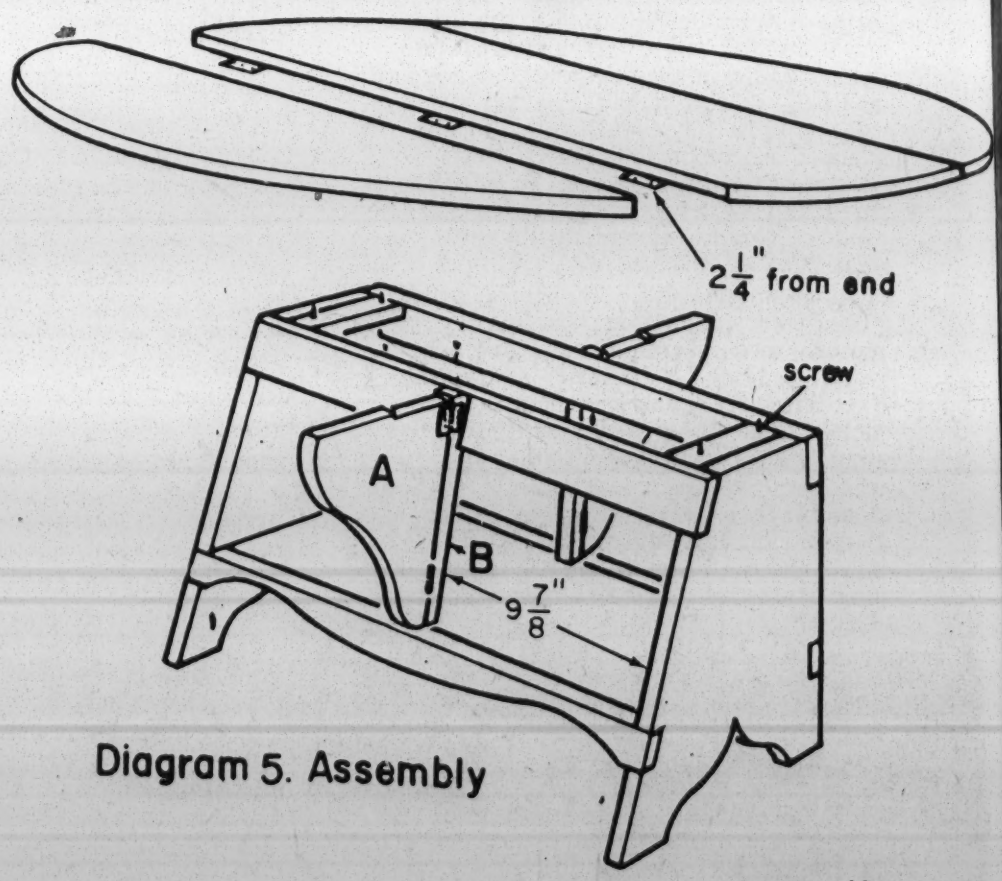
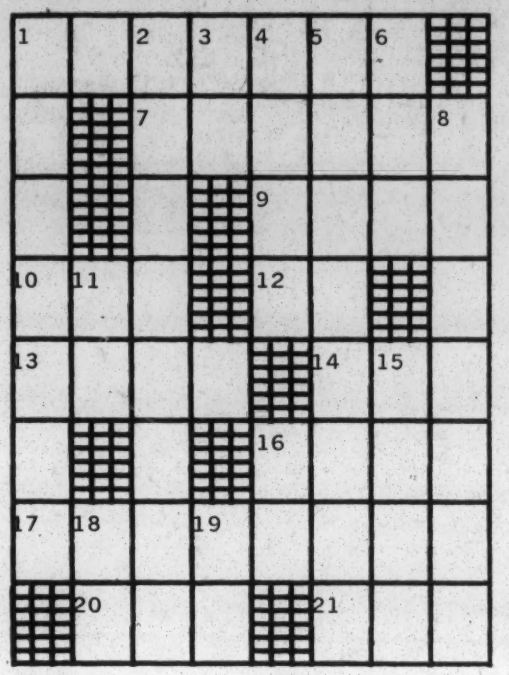


Diagram 5. Assembly



Across:

1. Needed in nearly all religious rites
7. Regions of the Gods
9. Ritual which is not wrong!
10. More than is!
12. Heraldic gold
13. Not the complete thing
14. Often seen in a skyclad circle
16. Hamitic tribe from Nigeria
17. Usual artistic depiction of the Moon
20. Much about nothing?
21. Born

Down:

1. Phallic Wand
2. Would make a Christian cross!
3. Every Esbat, initially
4. Mixed-up sort
5. Complete Circle?
6. Osiris' brother
8. Bring together again
11. SunGod
15. Ms. Besant?
16. The good old days?
18. With 11, cheers for an Egyptian deity
19. . . . . what?

THOUGHTS

Death is certain for the born.
Rebirth is certain for the dead.
You should not grieve for what is unavoidable.

* * *

The obstinant run away from what they desire,
But carry then desire with them:
When a man enters Reality,
He leaves his desires behind him.

* * *

Activity is better than inertia.
Act, but with self-control. If you are lazy, you cannot even sustain your own body.

* * *

Do your own duty, always;
But without attachment.
That is how a man reaches the ultimate truth;
By working without anxiety about results.

* * *

The above was taken from the BHAGAVAD-GITA

HERBS FOR THE MEDIAEVAL HOUSEHOLD (condensed from the book by Margaret B. Freeman)

. . . . continued from Seax-Wica 2

CHASTE TREE (Vitex Agnus-castus)

"The seed, leaves and flowers of this plant when eaten by wicked, unchaste people wil make them chaste like lambs . . . if you strew the leaves and flowers under the bed, you will have in sleep peace from wicked, unchaste dreams", the old herbals tell us. However, none of these virtues is recognized today.

COLCHICUM (Colchicum autumnale)

Discorides warned only of the poisonous nature of this herb. By mediaeval times, however, it was recognized that Colchicum was good for "sore of joints and all gouts".

Colchicum certainly appears today in the U.S. Pharmacopoeia as a remedy for gout and rheumatism.

COLUMBINE (Aquilegia vulgaris)

"Good for him that hath quincy" says Banckes's Herbal. When drunk it "driveth away all poisons". When "stamped" and drunk with ale it will destroy the pestilence.

Unfortunately it seems that Columbine is not recognized as having any practical value today.

FEVERFEW (Chrysanthemum Parthenium)

Good to "assuage the access (ague), quotidian, cramp" and "to lay to a sore that is bitten by venomous beasts . . . Also if it be stamped and laid to a wound in which there be broken bones, it shall bring the broken bones together and heal them".

Although having no official place in modern medicine the herb is used a great deal among country people in Europe as a tonic for highly nervous patients and as a cure for cough and colic. A tincture applied locally immediately relieves pain and swelling caused by insect bites.

HEMLOCK, POISON (Conium maculatum)

Banckes's Herbal claims that "the juice of this herb keepeth maiden's teats small"! The juice, mixed with hog's fat, destroys the gout and "assuageth the great swelling".

The drug from the herb certainly acts as a paralyser of the nerve centers and, as such, has been much used until recent times. In Europe, in particular, it is still used in external applications to relieve the pain of ulcers, rheumatism, and gout. The juice is recommended as an antidote to strychnine poisoning.

IVY, GROUND (Nepeta hederacea)

Good for stones in the bladder, bite of "creeping things", "in case a man is not able to hear well", and "that the head may not ache for heat of sun".

Today ground ivy is sometimes administered as a home remedy for coughs and nervous headaches.

LILY OF THE VALLEY (Convallaria majalis)

A half-pound of the flowers soaked in a liter of wine for four weeks and then distilled makes a wonderful remedy for anyone troubled with apoplexy. "This wine smeared on the forehead and on the back of the neck makes one to have good common sense", claims the Hortus sanitatis.

The drug from the dried rhizome and roots of lily of the valley acts much like digitalis and is sometimes given as a heart tonic today.

COVEN CORNER

In response to many request we are starting a column in which we will list names and addresses of individuals seeking covens; covens seeking individuals; and even individuals seeking individuals! (It should be needless to say that we are here dealing with the Saxon tradition only)

We would strongly urge all new Seax-Wica covens, and individuals, to advise us of their existence and, if they wish, of their progress. If, in this way, we can keep an up-to-date directory of our tradition we will be the better able to dispense information, ideas, innovations, etc., throughout the tradition. Address all such correspondence to "BUCKLAND (Seax-Wica), Box 238, Weirs Beach, NH 03246".

Ms. Letitia Siska
283 N. Mildred
Chicago, Illinois 60657

Chuck and Rita Ehrhardt
Box 3801
Orlando, Florida 32802

George Boyle
67 Dana Avenue
Albany, New York 12208

THE EDITOR'S MAIL-BAG

WE ARE A GROUP OF (SINCERE) TEENAGERS WHO WANT TO MEET AS SAXON WITCHES. WE CAN'T DECIDE WHETHER TO GO SKYCLAD (SOME OF US ARE VERY SELF-CONSCIOUS) OR ROBED. WHICH WOULD YOU RECOMMEND?

Most people (whether teenage or adult) tend to feel self-conscious when first going skyclad! The general concensus of opinion is that the first two minutes are the worst - after that you just don't seem to notice anymore! However, teenagers certainly tend to feel more strongly self-conscious, especially when solely with their peers. For this reason I would very definitely recommend that you work robed. At some later date, perhaps when you have all become more "attuned" to one another, then you might like to reconsider the question. I am, of course, presuming that there is no problem of parental interference, privacy, etc.

WHAT ARE THE "WORKING TOOLS" OF SAXON WITCHCRAFT?

The Saxon personal tool is the Seax (detailed in Seax-Wica 2). In addition there are the coven tools: Sword, Censer, Spear, and Horn. The Spear is the tool used to mark the Circle, this being done by the Thegn at the start of the meeting. There is no white handled knife in Saxon Witchcraft; no Pentacle; no Scourge and Cords; no Wand.

Salt and Water are used – as they are universally – for purification purposes, though they could hardly be described as "tools" in the strict sense of the word.

WHY IS THERE NO SCOURGE IN SAXON WITCHCRAFT?

Contrary to popular opinion the Scourge did not originate, in Witchcraft, with the late Dr. Gerald Gardner! Binding and scourging are found in all societies throughout the world, in all ages, as a necessary part of the palingenesis of Initiatory and Puberty rites. (Anyone seeking further information on the subject is recommended to read Mircea Eliade's excellent Rites and Sumbols of Initiation, Harper, NY 1968).

The Cords and Scourge have been purposely omitted from Saxon Witchcraft, however, for two reasons. The first is due to the attempt to return to the simplicity that was a part – and perhaps the joy – of the Craft in the old days. Witches in those days were not so concerned about, so "hung-up" on, symbolism. Especially symbolism for its own sake, as is sometimes found today. They didn't care whether, for example, the North point represented the element of Fire, the East point that of Earth, and so on! They met together simply and naturally to worship the God and the Goddess; to thank them for what they had, and to ask for what they needed. This simplicity I have tried to bring back, even to the point of omitting what many feel to be an essential detail to the Initiation rite – the Scourging.

The second reason is, basically, public relations! Since the Seax-Wica is an open tradition I felt that something (i.e. scourging) which might be misconstrued by the general public ("Oh! See – the Witches whip one another in their rituals!") should not be a part of the rites.

The use of binding and scourging in the working of magick is important in some traditions. But there is literally dozens of ways of working magick, so a binding/scourging-less way was instituted for the Seax-Wica.

IN YOUR NEW BOOK HERE IS THE OCCULT YOU SPELL "WITCHCRAFT", IN SEVERAL PLACES WITH A SMALL "w". WHY?

No reason at all; I guess I'm just sloppy! In some places I spell "Christianity" with a small "c" (e.g. page 75). I've even been known to spell "Jew" with a small "j"! I think there are more important things to be done that worry about whether this word or that should be spelled with a capital letter!

IS IT POSSIBLE FOR YOU TO PERSONALLY VISIT NEW SEAX-WICA COVENS, FOR PURPOSES OF ADVICE, ETC.?

I am only to happy to visit and advise any covens, so far as I am able, if, for any reason, I cannot so visit then I am still happy to advise through correspondence. Never hesitate to contact me should you feel I can help in any way at all.

IS IT NECESSARY FOR A WOULD-BE SEAX-WICA PRIEST/PRIESTESS TO GO TO NEW HAMPSHIRE TO BE INITIATED BEFORE STARTING A COVEN?

Certainly not! One of the raisons d'etre of the Seax-Wica was to make the Craft available to those who, through geographical location or for whatever reason, could not make contact with an already established coven.

The usual way of starting is for the potential Priest and/or Priestess to perform the rite of Self-Dedication, and then for him/her/them (1) to initiate the others.

I THINK THE SEAX-WICA IS THE GREATEST THING TO HAPPEN SINCE GERALD GARDNER WAS INSTRUMENTAL IN BRINGING THE CRAFT OUT OF HIDING.

Thank You!

READING LIST – PUBLICATIONS

Last issue we included a list of recommended books for Saxon Witches, and others. This issue we would like to give a list of magazines, journals, newspapers, etc. Again, we do not necessarily agree with everything that is printed in these publications. We do, however, feel that it is good to keep in touch with all aspects of the Pagan scene.

AMERICAN THEOSOPHIST, Box 270 Wheaton, Illinois 60187
CHIMES, Box 818, Encinitas, California 92024
CHRYSTAL WELL, Box 18351, Philadelphia, Pa. 19120
EARTH RELIGION NEWS, 300 Henry Street, Brooklyn, N.Y. 11201
EQUINOX, 378 Florida, Buffalo, N.Y. 14208
ESBAT, 300 Henry Street, Brooklyn, New York 11201
FATE, 500 Hyacinth Place, Highlands Park, Illinois 60035
GNOSTICA NEWS, Box 3383, St. Paul, Minnesota 55165
GREEN EGG, Box 2953, St. Louis, Missouri 63130
KHEPERA, Box 7091, Burbank, Calf. 91510
KORYTHALIA, Box 691, Altadena, California 91001
MANDRAGORE, 300 Henry Street, Brooklyn, N.Y. 11201
NEMETON, Box 13017-E, Oakland, California 94661
NEW BROOM, Box 1646, Dallas, Texas 75221
OCCULT, 355 Lexington Avenue, New York, N.Y. 10017
OCCULT ARTS, 2535 Cedar Springs, Dallas, Texas 75201
PAGAN, Box 2953, St. Louis, Missouri 63130
PSYCHIC TIMES, Box 2249, Berkeley, California 94702
RUNESTONE, Box 31023, El Paso, Texas 79931
SEAX-WICA, Buckland, Box 238, Weirs Beach, N.H. 03246
SEVENTH RAY, Box 3341, Pasadena, California 91103
SPACEVIEW, 103 Goodhue Bldg., Beaumont, Texas 77701
WICA NEWSLETTER, 153 W. 80 St., New York, NY 10024
WITCHCRAFT DIGEST, 153 W. 80 St., New York, NY 10024
X–UNDERGROUND JOURNAL OF THE OCCULT, Box 7374, Hampton, Va. 23366

Any publications not included above, who would like to be included, please send sample copy. We will be up-dating this list from time to time.

Crosword puzzle answers:

Across:

1. Priests
7. Nether
9. Rite
10. Are
12. Or
13. Part
14. Tan
16. Beni
17. Crescent
20. Ado
21. Nee

Down:

1. Priapic
2. Inverted
3. EE
4. Stro
5. Thirteen
6. Set
8. Reunite
11. Ra
15. Anne
16. BC
18. Ra (Ra! Ra!)
19. So

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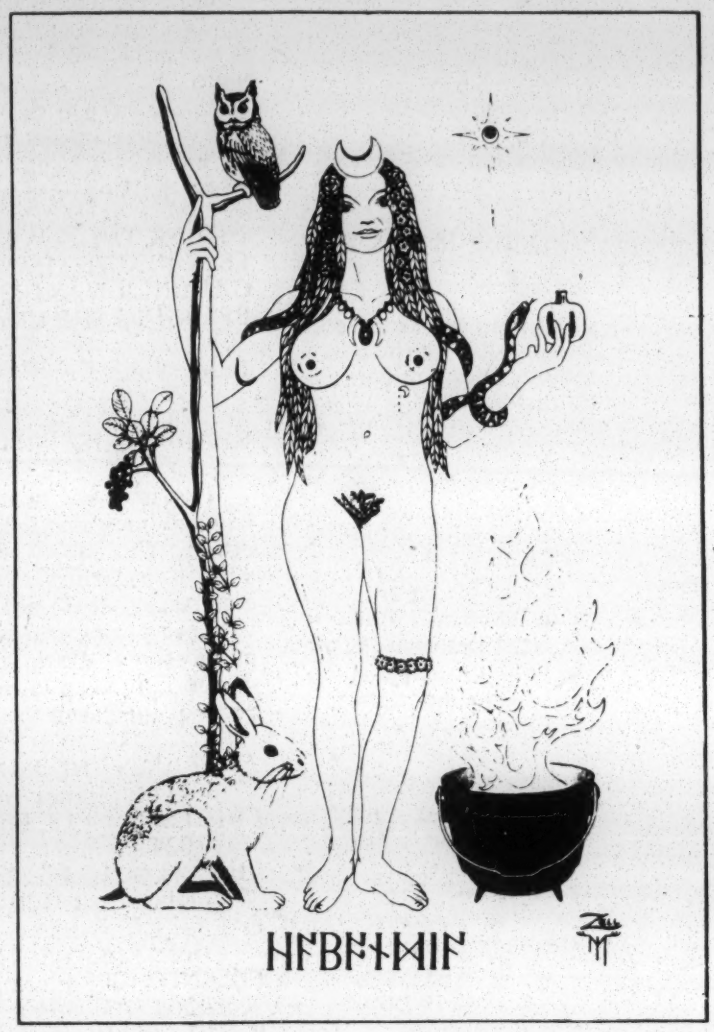
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Here are two lovely drawings from the pen of Tim Zell. The God of the Animal Kingdom and the Goddess of the Plant Kingdom are depicted as the traditional archetypes of Celtic Witchcraft. They are available for the first time now as posters; printed on buff "sheepskin" parchment stock, the Lord in brown ink and the Lady in green. They are 11½" by 16½", just the right size to hang over an altar on either side of a mirror.

. . . . . .

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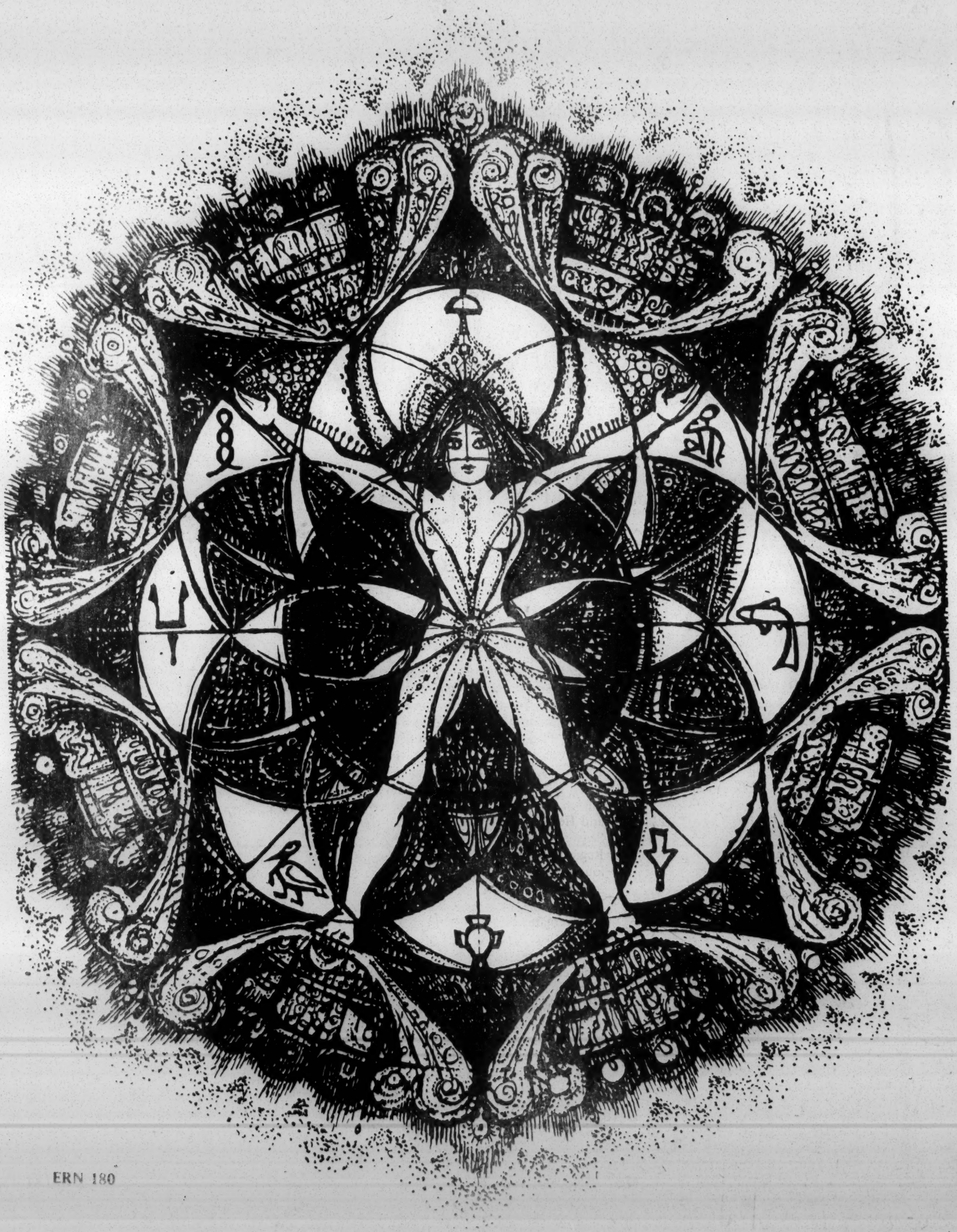
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THOU ART GOD---DESS!





THE HENGE

LAND SKY LOVE TEMPLE
By Frederic Mel Adams

The Henge Setting astronomically focalizes a location to incorporate the whole natural region in which it is situated. It dramatizes the coordination of terrestrial and celestial events in terms of Season, Region and Urge. The Henge provides a Mandala for Self collection by intergration with Nature, through the grand sacraments of the Year.

This open air Ring Temple possesses the most ancient antecedents, of course. The Henge really involves much more than the word, "temple" connotes in current parlance. For it forcefully inwinds every strand of Earth and Sky to reveal all Cosmos as Living Temple, in the sense of John Muir's feeling about Nature.

The "Magnificent Celestial Circle," whether it be set in stone, wood or some other materials, or simply laid out against pre-existing landmarks, is but the festive human nucleous of a vast Temple of Earth and Sky stretching out endlessly all around.

The old Anglo-Saxon word, "Henge" is probably related to our modern words "hang" and "hinge." The ancient Peruvian term for this kind of monument is "Intihuatana," meaning, "Place Where The Sun Is Tied Up". The small Stonehenge or Cromlech Feraferia established in Altadena, California, hangs primarily on the North Star. Upon this North-South Ray, we have hinged the Azimuths of our beloved Earth and Heaven Places; the various corridors of Seasonal Ingress; the Nature Signs of our Region, consecrated as clues to the mysterious metamorphic hinterlands of The Soul.

The Great Land Sky Love Clasp may have any size or shape. It may be laid out in any materials, so long as they are poetically Nature Blending and Regional. It may be as intimate as the precious close in a Japanese garden, or as grand and formal as its most celebrated exemplars on the Wiltshire Downs of Southwestern England: Stone and Avebury Circle.

The Prime Ray of the Altadena Henge extends through a point that feels like the vital Soul Center of our foreground location. From this Sacred Earth Center, the Prime Ray reaches Northward to Polaris, true North. And then it shoots Southward, through the Planet's seething core, under our center of Earth Emergence, into Deep Heaven, it carries the Earth's Axis out to that dark point between Mensa and Octans whcih is the presently unoccupied Celestial South Pole of the planetary Body of Bliss.

This Polaris Line describes a visible and emotional link between the ceremonial Soil Navel of our chosen surrounding, and the basic diurnal pirouette of the vast Land Lady. Then when one positions himself at this Center, he thereby pledges his own sensory vortex to epicentric union with Earth's revolving passion in the eternal Courtship Dance of the Stars. At this Center of The Land Sky Temple, one contacts himself moving at that clockwise or deosil trend which urges the whole Universe around some dark, ineffable Core– around Her Whom Robert Graves calls The Black Goddess.

Now, what of that celestial movement which decrees the succession of those mysterious moods of The Earth Being we call The Seasons? Through the Earth Center, at right angles to the Pole Star Ray, we generate another line. In terms of the magical extension of the Human body image, this line streaks off to the very horizons of

the East and West. Thus we establish the Equinotical Ray. On an imaginary plane, it designates where the Sun rises and sets to usher in the Spring and Fall phases of Nature's Annual Mystery Pagent in the Temperate Zone. At these times of the Spring and Autumn Equinoxes (March 21 and Sept. 23 in the present Mercenary Calander), the hours of Daylight and Nightlight are equal. But, after the inception of Spring, the days lengthen toward the longest day of the Summer Solstice (Sun Stand Still, Far North Declination, about June 22).

So Our Land Sky Love Temple has Her Four Quarters, and now orients us to diurnal (Circadian) Space-Time by the Polaris Ray, and to Seasonal Space-Time by the Equinoctial Ray. This Cosmic Cross forms our universal frame of reference. The Earth-Celestial Theatre is well founded: North, East, South and West. Multi-millennial periods of precessional and orbital change we shall demurely ignore for the present. They govern the coming and going of Geo-spiritual Aeons.

Next we must consider another set of two axes in connection with our Year-pacing Equinoctial Line. Taken togehter, these axes form what we call The Solstitial Cross. As well as the Seasonal Sun Pilgrimage, the four directions which this Cross inwinds to the Earth Center also indicate the monthly traverse of the Moon, but with the especial qualifications of the Nineteen Year Metonic variations. For a very clear account of this cycle, consult Prof. Gerald Hawkins' Stonehenge Decoded, Delta Paperback, N.Y., 1965.

The Solstitial (and Lunastitial) Cross presents to the Seasonal Celebrant two weirdly convenient symmetries, thanks to what we may almost deep the providence of Celestial mechanics. For the horizon point of Summer Solstice Sunrise is approximately 180 degrees opposite the Winter Solstice Sunset point. The exact converse is true of the alignment of Winter Solstice Sunrise and Summer Solstice Sunset points.

The full Moon rise and set points nearest Summer Solstice are Low South Declination, exactly opposite the Sun's High North rise and set points nearest Solstice are High North. Hence the yearly Love Dance of The Goddess of Night and The God of Day does exhibit a stately and exquisite symmetry, which may inspire in Man, as it does in the rest of Great Nature, manifold devotional responses. As a friend once remarked, the eight Sun-red Rays against a field of celestial blue in the British Flag perhaps form a late echo of the ancient Megalithic Culture of The White Island.

Several sets of Menhirs may establish the rudimentary stations of a North Star Cromlech: Nine, thirteen, fifteen. The diagram shows an arrangment of thirteen commerating the usual number of Lunations in a Solar Year, and the number of members in a traditional Coven. This arrangement also allows the Solstitial Cross to stand out from the Cosmic Cross and its Cross Quarters. Of course, the Solstitial and Equinoctial pointers must be adjusted according to the peculiarities of the local Skyline, that sensitive seam where the two Arcane Lovers press together in an embrace unique to each Realm, thus roundly blessed. The Altadena Henge has nine stones, a venerable Moon Muse figure. We have combined the Cross Quarters of N.E., S.E., S.W., and N.W. with the Solstitial Cross, for want of sufficient open space. Of course each Cromlech should express the geological peculiarites of its setting as ewll as the celestial characteristics of its Latitude. The Henge must relate Heaven and Earth as one vast Faerieland, according to the disposition of Region and Locale, which express the Will of presiding Nature Spirits. Human Souls must approach Cosmos via the Physiognomy of their own Homeland, or they work against Nature. The many malignancies accruing from History that threaten the whole world today, stem from working against Nature, regardless of the sterling of motive.

Land-Feeling is absolutely essential to the Spiritual Reclamation of Man to Nature in his hour of crisis. Land Sky Love Feelings, and a new sense of Land Sky Embodiment, ever-deepening through the spiral of The Seasons, is exactly what Heng work promotes, even if we raise our Henge entirely in terms of surrounding Landmarks, without ever turning stick or stone. And so The Henge also must be raised midst the Astral territories that extend inwardly from each Landform of the Region, toward the Heartland of The Soul. To this end, we aquaint ourselves with the choice Nature places of our area very painstakingly. Certain unusually enchanting spots, especially if the principle Rays of The Henge pass near them, and they express the Seasonal Tonalities of These Rays, must be deeply sensed and consecrated. If certain dominant vistas on The Rays are precisely fixed as Key Astral Images, then from Magical Communion, we may move out in Faerie Form over these tracks, vista by vista. Use Topographic Maps on which the diverse Rays of The Henge are accurately plotted, in conjunction with regular Magical excursions. The result of all this Work-Play on Wilder-Henge, including the Nine Festivals of The Year, and the 12 or 13 Lunar Ones, is the steady growth of a new and startling Cosmothonic Sense-the greater Land Sky Body Sense. Some irresistable Land Sky Love Presence must have animated the immense Nature-Sensitive efforts of our Megalithic Ancestors. We may regain this atrophied Sense, and advance its now interrupted growth to even grater wholeness.

On the Altadena Henge, we nave laid out the Nine Annual Festivals of Feraferia. Each of the basic stones in the ring represents a Festival. We assign Ostara, or Vernal Equinox, to the stone due East of Center. Moving deosil from this poistion, we arrive at Beltane Stone in the South East; at The White Wedding Stone of Midsummer due South; at Lugnasad Stone in the South West, and so forth: (Please see diagram). Now since the Full Moon nearest Summer Solstice rises farthest declination South, and the Yule Full Moon rises farthest declination North, this Ring is essential Lunar from deosil circumambulation. Because Feraferia pays deepest homage to the Great Goddess as Nocturnal Cosmos Source: Her capital gift ot Earth is KORE, The Sacred Maiden-Artemis-Aradia-Whose influence is resident in The Moon, especiallly The New Moon. (Aphrodite, associates wth the planet Venus, "The evening star").

The Sun, enthroned at His High North Zenith at Midsummer's Day, Noon, shines down on our Midsummer Stone in the South. At His Low Zenith on Yule Day, He shines Northward against our North Star Stone, which stands midway between The Summer Solstice rise and set stones. Once more, see the diagram of a North Star Henge. As explained before, oru Faerie Ring of Nine Stones condenses the Cross Cardinals and the Solstitial Cross. But if a Lady as the Full Moon and a Gentlemen as The Sun dance opposite each other deosil on this Ring, they can turn through all the Stones of Mandalic Cardinal Directions, and also, by certain Maze-forming reversals dance out those apparent movements of The Moon and The Sun which yield the Winter and Summer Solstice risings and settings. Many Seasonal Dance patterns may be woven on the Cat's Cradle of Wilderhange. As pilgrimage, these dances take us out into our canyons and mountains And then back again into the Close. There all the Landforms, inner Geological Stresses, Weather Fronts and Seasonal Constellations are inwoven by the assembling of Charms and the performance of Incantations. Then the greater Land Embodiment becomes immanent, and begins to live and breathe all about us.

To rise the passions of the Titanic Presence so inwound, for the renewal of The Landscape and oursleves, a Round Dance, CON MOLTO BRIO, is engaged about the Ring. Weather permitting, and it be appropriate to the Festal Sense of Phase, this dance demands nudity of ourselves, just as The Land Herself is ever sheer naked display. Of course this is in line with what Gerald Gardner has set down as "Raising The Cone Of Power".

When familiar canyons, hills, meadows, mountains, plains, Ocean shores and risen Stars all seem to crouch in close around us, and when their Divine Current is intimately palpable, suddenly we break The Round. Then we diffuse the heightened Presence back into our collectively recreated Land Sky Body Image. The ritual convergence of landscape Members, and the Dance-Magical crescendo of Their vivifcation is followed by a Dionysian redispersal of Earth and Sky Ways. On the flood tide of the body's loving enthusiasm, the Portals of Earth and Sky reopen and Their radiant Realms spread out in peace.

This Orgia, or Sacred Working which we call Wildermaze Play, consists of endless varieties of riotous FreePlay, without any organization or objective, that scatters the Celebrants far and wide throughout the surrounding Wilderness: Running, leaping, rolling, sliding, climbing, tickling, yelling, laughter; tag, hide and seek, etc. All thisis consecrated as an enormus gesture of Love toward The Land Sky Body, in homage to All Life. Thus we caress The Naked Bride Of Wildness! We enter The Enchantment of the ubiquitous embrace between Eternal Lady and Perennial Lord of Wildlands. This is woeing, hot and heavy, as opposed to rape, cold and hard, whereby bull-dozer, cement-mixer and electronic gadgetry "overcome the obstacles of Nature."

Our way of breaking The Ring to diffuse it distillations is roughly related to American Indian practices, in response to our Continental Mother, so recently adopted. Our only intention now, is to woe Her on a grand Magical scale. What C.G. Jung wrote about Indian figures and symbols rising through dreams and visions of European settlesr is America, is really quite true. Moreover, the Indian Ghost Dance Religion, which arose out of dispair in the 19th century, is in several respects, quite similar to the Old Religion of Europe. The Grass Dance and The Ghost Dance movements of America probably expressed the same Palaeolithic and Neolithic Horizons from which The Craft drew strength for its struggle to survive anti-Natural oppression.

Dancing and singing the mighty Landforms, miming the Seasonal Rites of other species of Life, animal, vegetable, mineral and meteoric, generate a supreme Synthetic Art. This Synthetic Ceremonial Art sanctifies everyday Life in Nature on the Mandala of The Year, of which our Henge serves as the principal Regional-Cosmic Dial. The Year Itself becomes a continual revelation, epiphany, and individualsation in the Jungian sense.

Feraferia assumes The Old Religion may grow and become The New Religion of a New Age, by virtue of Nature's spiral of rising returns. Feraferia develops archaic techniques of ecstacy in conjunction with the expanded picture of Nature which teh study of Ecology presents. Our field for Nature-responsive celebration is the notion of unlimited Wilderness, developed by men such as Henry David Thoreau and John Muir, rather than those restricted agricultural rounds which were the anxious and obsessive concern of our ancestors. Man may become the Faerie Servitor and Celebrant of All Nature, If He adjusts His populations to the critical balance of Nature, and sustains Himself from the Queendom of Trees and Herbs according to the Principles of Paradise.

In mosaic, painting, sculpture, costume, poetry, music, drama and dance, we develop the imagery of our California Native Plants as Charms for the different Menhirs which align with canyons, mountain ridges, central valleys, streams and inclined plains radiating into the Continental Vastus, as well as with Heavenly Bodies.

From Ecology, Feraferia selects the concept of the BIOME as especially important to Nature Magic. Very broadly, the Biome is a species of Living Landscape, determined by climate and soil, and characterizes biotically by certain dominant plants and animals. Major Biomes of the world are Ocean, Fresh Water, Shore, Grassland, Deciduous Forest, Rain Forest, Conifer Forest, Tundra, and Desert. In a given Region, more distinct Biomes are differentiated. For our own Region, Southern California, E.C. Jaeger and A.C. Smith list as many as 27 "Biotic Communities." (Natural History of So. Cal., Uni. of Cal. Press, 1966.). Within the precincts of our present Henge Setting, there exists a QUATERNIO of Wilderness Biomes: 1. Chaparral or Brushland (East); 2. Foothill Oak Parkland (South); 3. Canyon Steram Woodland (West); 4. Fresh Water Aqatic (North). This Biomic interpretation of the location allows our Spiritual growth on the Henge Mandala to become a function of the actual Nature Realms among which we live.

THE OLD GODS ARE RE-INCARNATING AS THESE BIOMES – as Their various indwelling Spirits and TONALITIES. To invoke these Moods and States of The Earth Being daily, we employ a Week that correlates Biomes, Planetary Archones and qualities of The Psyche. These Great Days of The Cycle of Seven brings the ancient and sacred Tree Alphabet Calendar, elucidated by Robert Graves in The White Goddess, vividly to Life, when this Calendar is transposed into terms of Native Flora and related to Henge Work and Play.

The Major Biomes, in Their unique Regional manifestations, are set out on our Wilderhenge, as indicated in summary fashion by the Diagram. (The azimuths of the Solstitial Cross, by the way, are for the latitude of Los Angeles. These Angles of this Cross open as one moves North.). The interpretation of the Menhirs as Biomic pointers and glyphs makes possible systematic magical work with these interrelated Landscape Spirits, according to Days, Months, Seasons, Regional Quarters and Psychic Growth. In association with Festival 7, Repose, when all Nature activity comes to a standstill in the Temperate Zones, Deep Heaven is taken as the Ultimate Landscape and assigned to The Moon Stone at The Center of Wilderhenge.

Also consult, Hamlets Mill, an essay on Myths In the Frame of Time, by Di Santillana and Von Dechend, Gambit Books, N.Y. '69 - 70.

For information about how to start this Cosmic Love Play between yourself and your own Region, please write:

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EVO KORE!!!

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PRESENTS

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FERAFERIA means Wilderness Sacrament. FERAFERIA is a Paradisal Fellowship for the loving celebration of Wilderness Mysteries with FAERIE style, courtly elegance, refinement & grace. The Great Work of FERAFERIA is the lyrical unification of Ecology, Artistry, Mythology and Liturgy. In such Love-Play-Work may Women & Men achieve reunion with Great Nature, each other, and their own Souls, before and after the Transition we call "Death". The Feraferian vision includes new inspirations and new combinations from the most ancient wellsprings of THE GODDESS & HER QUEENDOM OF THE GODS, our Supreme Guarantors of Eternity for The Unique as well as The Universal. Innovations there are, but ALWAYS in continuity with those ancient, Archeonic Sources. The New Mysteries must accomodate all crucial developments in Human Knowledge and Awareness that have occurred since the Old Paganism was overwhelmed and all but destroyed. For inspiration we apply ourselves to THE MUSE. Testing emerging patterns against available yardsticks of Human value & learning will necessarily be a cooperative and long-drawn-out process. WILDERNESS is the Supreme Value of Religion & Life! FERAFERIA offers, perhaps for the first time in known history, a Poetic Liturgy & Altruistic Theurgy of Holy Wilderness.

If you are a Lover of Nature, Galactic, Eco-Psychic & Humane, please join us in a gesture of Paradisal Devotion. Commune in prayer by repeating each day, outdoors whenever possible, this KORE Incantation:

OH HOLY MAIDEN OF THE KINDLING QUICK OF MERGING MIST AND MAZING ECH THE INNOCENT BOUNTY OF THE TREES BARES YOUR FAERIE FLESH OF WILDNESS WONDER MAGIC MIRCH AND LOVE. YOUR BEAUTY SEALS OUR BRIDAL WITH ALL LIFE. THE DANCE OF YOUR GREEN PULSE UNFOLDS ALL BODIES AND ALL BLESSINGS FROM EARTH'S FRAGRANT FORM. EVOEE KOREE! EVOEE KOUROS! AWEEEYA!!!

TOPOCOSMIC MANDALA
of the Sacred Land Sky Love Year
Frederick Mel Adams and
John David Beggs

Topos - place, region
Cosmos – all nature, universe

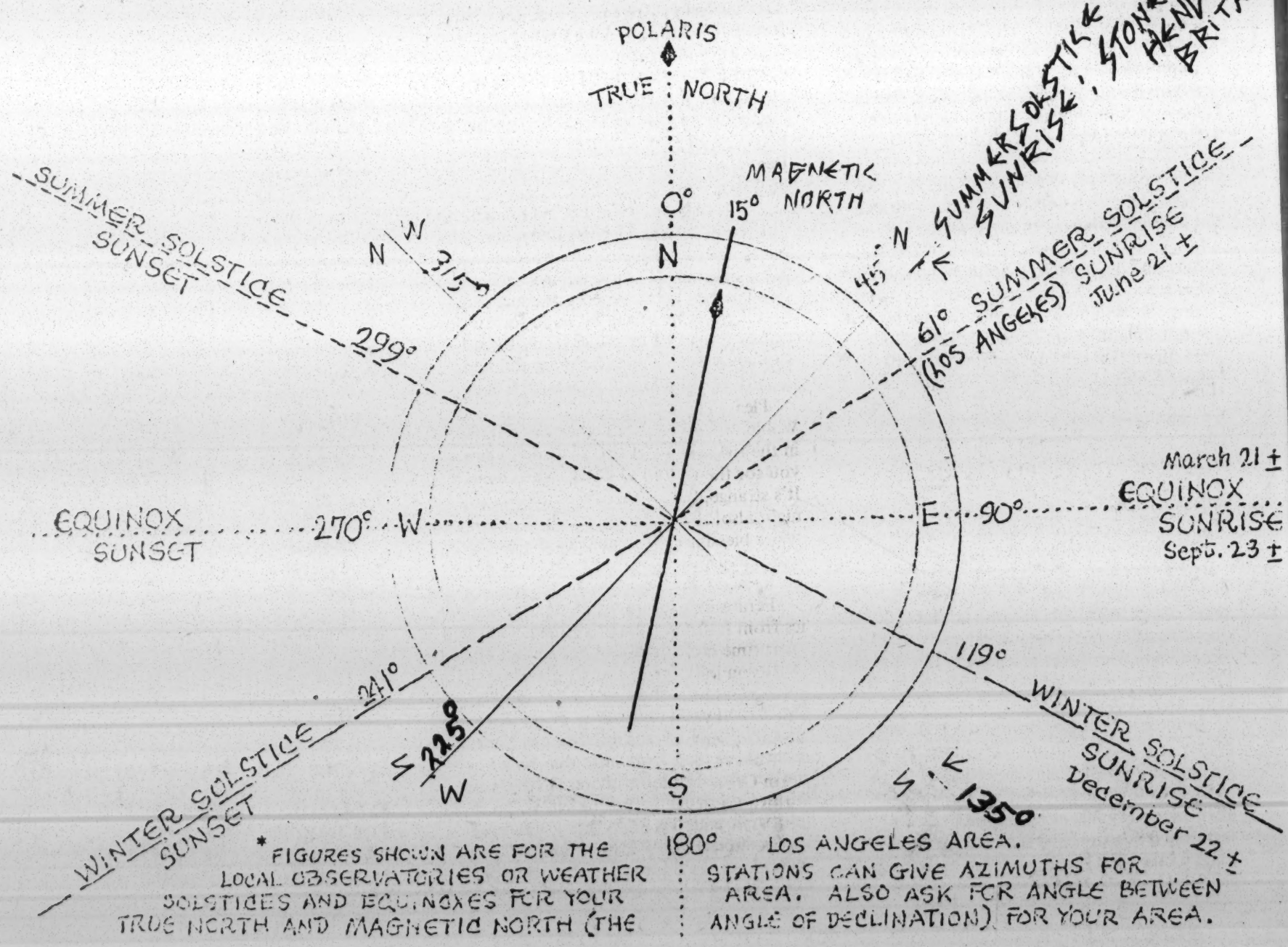
A mandala to fuse body, landscape, and universe in a celebration of the Love Round of the Year. All life on Earth participates in the Dance of Moon and Sun. And we, engendered in the ocean, feel in our blood the pull of our Moon upon the tides. We are sunlight transformed by trees into fruit and plasm, and we are so intimately of the Earth that our collective dream is Paradise. Thus are we moved to celebrate the ceaseless play of the seasons and to ensoul ourselves, landscape, and heaven.

Choose a landscape that is inspirationally meaningful to you. Try to determine its center – not the geometric center, but the spiritual center, the spot where the cardinal directions (N.S.E.W.) seem appropriate (where North seems Northeren, where the passage of the Sun across the sky on Midsummer Day seems Summery, and so on).

Having selected the spiritual center of your landscape, you will need:

a) a good magnetic compass, calibrated into 360 degrees clockwise from North.
b) a dozen stout stakes.
c) several yards of strong cord.
d) a flat board about a foot square.
   1) mark a center point on the board and draw a circle slightly larger than your magnetic compass.
   2) center the compass in the circle, and place the board at the selected center of your landscape.
   3) rotate the compass so that the needle points to 15 (because in the Los Angeles area Magnetic North is at 15). North on your compass is now True North. Polaris, the North Star, will be within 1° of this direction.*
   4) mark (on the board) points at north, south, east, west, and 61, 119, 241, 299. If convenient, use the same center point and measure the degree points with a large protractor for greater accuracy.*
   5) remove compass, and run a cord from a nail at the center point through each marked point to the boundary of the Mandala.
   6) mark each alignment spot with a stake, and at each spot erect post, stone, archway, totom pole, or whatever.
   7) embellish these menhirs with appropriate seasonal symbols of the timeless Mystery Drama of Love (see THE NINE ROYAL PASSIONS OF THE YEAR by Frederick Adams). Use any medium or combination of media: painting, carving, mosaics, and so on.

Your Mandala completed with a full complement of menhirs, you can stand at the center of it and watch the Sun rise above the horizon through the crown of the Phytala. The Sun can leave your vision, descend into the dark embrace of Night, through a Yonic Cleft between rocks or wooden pillars.



* FIGURES SHOWN ARE FOR THE LOS ANGELES AREA. LOCAL OBSERVATORIES OR WEATHER STATIONS CAN GIVE AZIMUTHS FOR SOLSTICES AND EQUINOXES FOR YOUR AREA. ALSO ASK FOR ANGLE BETWEEN TRUE NORTH AND MAGNETIC NORTH (THE ANGLE OF DECLINATION) FOR YOUR AREA.

A bowl of incense can be lit as the first rays of the Sun fall upon it. Other appropriate things to do will suggest themselves to the thoughtful and feelingful participant in Nature drama and Nature ceremony.

The figures given above will enable you to construct alignments with the Sun at the Equinoxes and Solstices; but afr more elaborate groups of alignments can easily be made by closely watching the heavens or by consulting RAPHAEL'S ASTRONOMICAL EPHEMERIS (about $2 at bookstores), which gives positions of the Moon, Sun, and planets. Also, consult Rand McNally's LUMINOUS STAR FINDER (about $1.50 at bookstores) and read STONEHENGE DECODED by G. Hawkins (available in paperback).

The figures given on the above are for the horizon of an ideal plane, of course–like a prairie or calm sea, or a painting by Salvador Dali. Hills and valleys will somewhat altar the rising and setting points. If you live in a canyon, sunrise will be late, sunset early.

Try to avoid getting enmeshed in the role of observer. Mt. Palomar can handle that. Nature needs participants and celebrants. Feel yourself as the love-point of exchange between Heaven and Earth.

The Mandala, if it is to be a truly ceremonial shrine, must be constructed in an appropriate manner. The consecration and effort employed in its construction will be amply rewarded. While it is not mandatory to trnasport and dress boulders the size of those at Stonehenge, doing so lends a certain aid to deeply concentrated effort.

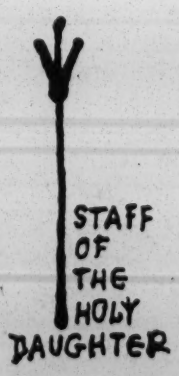
The finished Mandala should undergo the threefold process of Purification, Consecration, and Visionary Internalization.

Please let us know by photographs and letters how your Wilderhenge Circle looks and feels. We will be happy to make suggestions concerning its basic Land Sky Love Body practices: Rituals, dances, meditations, mimes, and so on.

EVOE KORE!!!

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P.O. Box 691, Altadena, California 91001
U.S.A.





CALIFIA'S CATECHISM

LA FEE asks "What is the PERMANENT HARPO MARX REVOLUTION?"
KACHINAS, KILWES, and SIDHE reply "APPLIED SURREALSIM for the Glory of WILDNESS!"

LA FEE asks "Who is less than Human?"
KACHINAS, KILWES, and SIDHE hasten to reply "He who thinks he is more than Nature!"

LA FEE asks "Who makes the Goddess and the God beautifully clear and distinct from One Another?"
KACHINAS reply "The God!!"

LA FEE asks "Who is the Third One between the Goddess and the God that fuses Them, merges Them, without losing the Distinctions between Them?"
KACHINAS reply "The Goddess!"

LA FEE asks "Who, then, is the God?"
KACHINAS reply "PHHHHHT!"

LA FEE asks "Very well then, Who is the Goddess?"
KACHINAS reply "Ha ha ha! Who indeed, That's Who! Ha ha ha!"

LA FEE asks "Are the Lovers persons?"
KACHINAS reply "Why yes!"

LA FEE asks "Are the Lovers not persons?"
KACHINAS reply "Why yes!"

LA FEE dances " 'I AM' is not. 'I AM NOT' is not!"

EVOE KORE ! ! ! !

Dear Herman!

Everyone here is DELIGHTED with the "FIFI" section in ⊕RN!!! Bravo and thank you very much! The whole issue is excellent. ⊕RN started out very good, but also gets better with each issue.

I'll get some of my black and white Romantic-Surrealist drawings ready for subsequent issues – never before published.

Will try to relocate photes of Woodhenge.

Please include the Top-Priority David Wohler article on "FIFI'S" Time-Cycles in the next section of ⊕RN. And thank you for the work in Circle on our behalf. It's strange, but we were in Circle that night also! I think your vibes are working. We're blessing far for your people and your enterprise also.

Keep up the good work!!

Feraferia is learning Egyptian Hieroglyphics from Harold Moss at CES.∴ H Q. Had great time last night.

If you join us in next Half Moon Waxing Pan Pagan Blessing, that would be 11 p.m. 30 your Daylight Savings Time, Monday, Sept. 23, which is the day of the Autumn Equinox! Potent!!!!! (Most Pagan Groves participateing on W. Coast in this: 8 p.m. 30, PDST.)

EVOE KORE ∴ Love ∴ and Blessed Be ∴

Fred Adams

9:13:74 CE

During the last West Coast Pagan Ecumenical Conference, Frederick Adams of FERAFERIA ∴ suggested that each month, on the evening of the WAXING Half Moon, Pagani of all Traditions "tune-in to each other," as a NEMETON ∴ spokesperson so aptly put it.

The Half Moon Waxing was chosen because most Pagani engage in Sacraments of Covens, Groves, Nests & Clusters during the New and Full Moons.

The Theme of the Half Moon Musing is Pagan solidarity, friendship, harmony and love. Regular Assemblies across the miles, "on the Astral", will accelerate this formation of the new Pagan Group Mind. As our Pagan Group Mind grows, loveless suspicion, misunderstanding and bickering will diminish.

Strenght of coordinated effort will replace weakness of dissension, without compromizing healthy diversity.

The time of the Waxing Half Moon Soul Assembly is 8:30 p.m. Pacific = 9:30 p.m. Mountain = 10:30 p.m. Central = 11:30 p.m. Eastern. We use the Common Civil Time, Standard or Daylight Savings, whichever prevails on the given date.

The next Half Moon Soul Assembly falls on Monday, Sept. 23rd., which date also happens to be the AUTUMN EQUINOX this year. There is great synchronistic potencies in this coincidence.

Although these times are inconvenient for them, our Pagan Siblings in Britain, Europe, and indeed, in all parts of the world, should be urged to Muse with us.

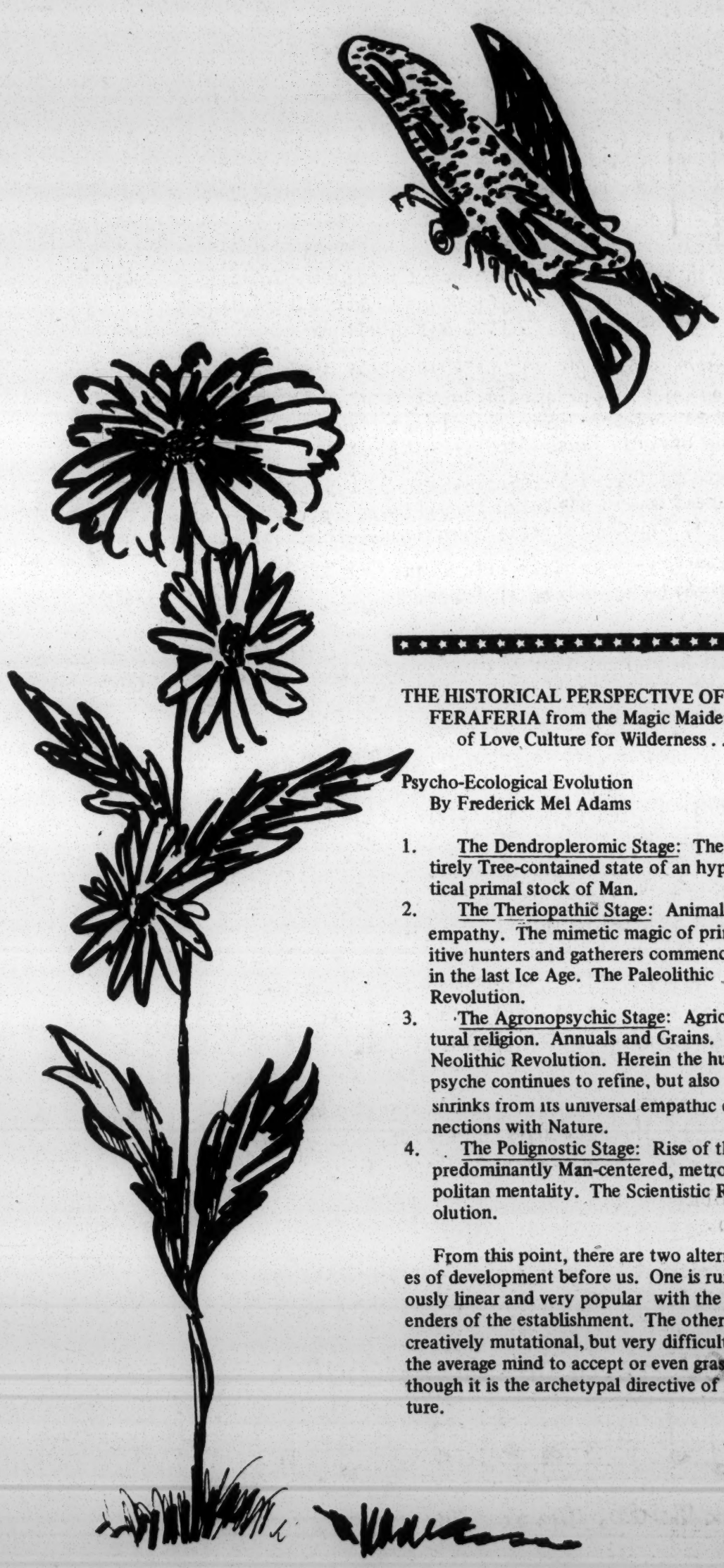
Every day of the Waxing Half Moon through out the whole year should be circled in red on calendar sheets.

EVOE KORE ∴ Love ∴ and Blessed Be.∴

Frederick Adams
FERAFERIA.∴

"In wildness is the preservation of the world."





THE HISTORICAL PERSPECTIVE OF FERAFERIA from the Magic Maiden of Love Culture for Wilderness . . .

Psycho-Ecological Evolution
By Frederick Mel Adams

1. The Dendropleromic Stage: The entirely Tree-contained state of an hypothetical primal stock of Man.
2. The Theriopathic Stage: Animal empathy. The mimetic magic of primitive hunters and gatherers commencing in the last Ice Age. The Paleolithic Revolution.
3. The Agronopsychic Stage: Agricultural religion. Annuals and Grains. The Neolithic Revolution. Herein the human psyche continues to refine, but also shrinks from its universal empathic connections with Nature.
4. The Polignostic Stage: Rise of the predominantly Man-centered, metropolitan mentality. The Scientistic Revolution.

From this point, there are two alternatives of development before us. One is ruinously linear and very popular with the defenders of the establishment. The other is creatively mutational, but very difficult for the average mind to accept or even grasp, although it is the archetypal directive of Nature.

5. The Cerebrotechnical Stage: Ultimate elimination of both Psyche and Nature as obscurantist, irrelevant and "Inefficient." Computerized Void. A.C. Clarke, Profiles of The Future: R. Landers, Man and the Dybosphere; C.S. Lewis, That Hideous Strength. Servomechanism inherit an electro-plastic Demi-world.

5a. The Ecopsychic Stage: Convergence of Psychosphere and Biosphere. Man participates in Joyous Sacrament with All Species to ENSOUL and AWAKEN the Biosphere. The Eco-Erotic Revolution. Subsistence is determined by Celebration and not vice versa. FAERIE-LAND.

THE PYRAMIDAL SCALE OF COMMUNIONS

1. The Collective Impersonal (Base): Mardi Gras, Carnival, Orgy, Quaker Centering Meeting.
2. The Collective Personal: All ensembles that allow distinguishably personal INTERACTION: Encounter groups, Marriage, Friendship.
3. The Individual Personal: Psycho-Analytic encounter; the individuation proccess and all inner fantasy production. Journey To The Center.
4. The Individual Impersonal (Apex): "The flight of the alone to the alone." All absorptive experiences of the individual alone into Ground of Landscape or Cosmos, etc.

THE FIVE GRADES OF CREATIVITY

1. Invention: Immediately advantageous re-arrangement of external Elements.
2. Fancy: The sportive Play of the imaginality with itself.
3. Imagination: The Self-transformative movement of fantasy to its own roots and basic processes. Psyche's anagogic revelation of its own Morphology (Silberer). Self Revelation Of The Archetypes.
4. Vision: The inner imergence of coherent complexes and contexts composed of Archetypal Elements. "Sub-Creation" (Tolkien). Consistent Inner Worlds.
5. Prophecy: Discernment of ways and means for the transfigurative, trans-personal synthesis of Inner and Outer Worlds or coherent systems of co-ordinates.

SCALE OF IDENTITY PROGRESSION

1. Field Identity
2. Point in Field Identity
3. Field in Point Identity
4. Field From Point Identity
5. Point-Field Congruency Identity

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To perform the sign of the PHYTALA





(So named after Phytalus, the good grover. In appreciation of his hospitality, Demeter gave him the fig tree.)

Begin with two roots - in Earth, as in Cosmos - the basic polarity, Yin and Yang. Touch fingertips to ground, right hand a bit to right of right foot, left to left of left foot.

Upward from roots a growing tip that forms a stem, a trunk - out of two a unique One, microcosm. Lift hands, bringing them together palm toward palm, fingertips touching and pointing upward. Pause with hands at heart level (1)...



(1)

Stem grows tall toward the stars - yearning, aspiration, in receptive aspect toward the Great Lady of Stars, macrocosm - pistil. Keeping hands together stretch them high overhead (2). Pause...

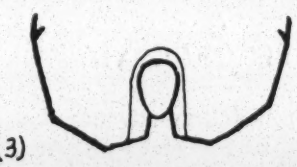
Blessing from stars, from great One unto unique One. Without separating hands, return them to heart level (1). Pause...



(2)

Yearning, aspiration, in purposive aspect toward the great One - loving outreach toward all in premonition of reunion with Great Nature - stamens, horizon, wings, branches. Separate hands, extending each one sideways and upwards (3). Pause...

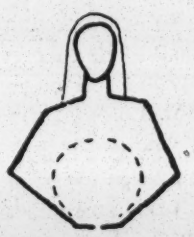
Systole. Hands back together at heart level (1). Pause...



(3)

Through Leela Toward Hierosgamos

Sol, Yang - fruit. Separate hands and with fingertips trace in air the outline of the Sun, of a fruit, circling middle of trunk (each hand describing half a circle) and ending with fingertips touching in horizontal position just below navel (4). Pause...



(4)

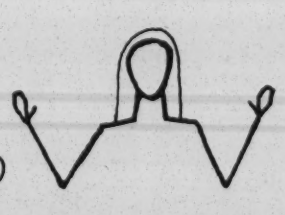
Luna, Yin - foliation. Hands remain in same position relative to each other but lower to arms' length to position just in front of genital (5). Pause...

Paradisal Joy - hieratic posture of Greeting the GODDESS. Hands swing gracefully outwards, sideways, and upwards to level of shoulders (6) - the Crescent Moon. Pause... muse... The KORE Incantation may be intoned while holding this position.



(5)

The song below may be sung or chanted in accompaniment of the gestures. Syllables are matched with gestures as shown in the right margin.



(6)

EVOE KORE EVOE KOUROS AWIYA.....



Ma- gic Mai- den, Ma- gic Mai- den

GREAT ECLIPSE-STELLIUM TROPICAL ♒ : 5 PLANETS, SUN + MOON:

2-4-62 CE

SATURNIAN EPOCH

The New Mutants first appear. Emergence of Children of Kore.

FERAFERIA WEEK ♄ ☉ ☽ ☿ ♀ ♂ ♃ ♄ →

♒	1 PE	2	3	4	5	6	7
(☉ 0° ♈	1962 CE	63	64	65	66	67	68

First ground swell Youth Movement.

TROPICAL

SOLAR EPOCH

"Recovery of Culture" in the minds of significant minority. Unity of Pagani.

Egyptian Parts of Soul. ♄ ☉ ☽ ☿ ♀ ♂ ♃ →

♒	8	9	10	11	12	13	14
	1969	70	71	72	73	74	75

Bio-Geo-Magnetism. Cosmothonia. Solar Temples: TO MERA...

Sight, sound, Presence of The Maiden Body.

LUNAR EPOCH

The Oracle of The Goddess... Organic structure emerges. Increasingly, Faerie Bands settle own territories.

♄ ☉ ☽ ☿ ♀ ♂ ♃ →

♒	15	16	17	18	19	20	21
	1976	77	78	79	80	81	82

New Biome-Totemism, Eco-Matrilineality.

MERCURIAL (+PSYCHIAN) EPOCH

Intellectual articulation Aquarian Pan-Polytheism. World-wide Ley-line blueprints.

♄ ☉ ☽ ☿ ♀ ♂ ♃ →

♒	22	23	24	25	26	27	28
	1983	84	85	86	87	88	89

Esthetics determines ethics.

VENUSIAN EPOCH

Second Youth Movement permeates "critical mass" of population with New Morality of Panerotism, Poly-sensuality, childlikeness.

♄ ☉ ☽ ☿ ♀ ♂ ♃ →

♒	29	30	31	32	33	34	35
	1990	91	92	93	94	95	96

New Manhood in response to Kore.

MARTIAN EPOCH

Decisive confrontations between New Age Groves and waning Caesarism. First Palasation (Temple-Palaces).

♄ ☉ ☽ ☿ ♀ ♂ ♃ →

♒	36	37	38	39	40	41	42
	1997	98	99	2000	01	02	03

Atlantis rises: substantiation of Proto-History.

JUPITERIAN EPOCH

Aquarian, Eco-Psychic communities gain insuperable political and economic muscle.

♄ ☉ ☽ ☿ ♀ ♂ ♃ →

♒	43	44	45	46	47	48	49
	2004	05	06	07	08	09	10

Celestial-Girl World Teacher

SATURNIAN EPOCH 2

Appearance of first fully paradigmatic religious figures, especially childlike Hesperidean Priestesses emissaries from THE SUPER-NYMPH-CULTURE of the Galaxy.

♄ ☉ ☽ ☿ ♀ ♂ ♃ →

♒	50	51	52	53	54	55	56
	2011	12	13	14	15	16	17

Adolescent Epochs ♄-♄ 62.

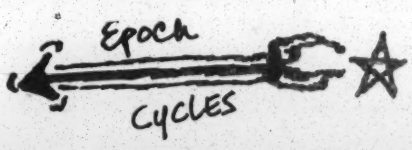
THE EPOCH CYCLES

MYSTES AKIS
David Wohler

The Sacred Years of The Maiden Age of Aquarius begins with the Great Conjunction Eclipse (or Eclipse-Stellium) in Tropical Aquarius. Mercury, Venus, Mars Jupiter, Saturna, The Sun and The Moon resided there on February 4th of 1962 CE. The following Vernal Equinox (Autumnal Equinox, Southern Hemisphere) is the dawning of the Frist Year of the Aquarian Age, or Year I.

For information please write:

MYSTES AKIS
David Wohler
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Altadena, California 91001
U.S.A.
(we do Pagan Horoscopes)



More on the Aquarian Age horoscope as studied through the New Planetary Cycles. A brief outline.

THE SEED STATE – transition of the Aeons

Persephone bares the torch to light the Maiden Age of Aquarius
David Wohler - MYSTES AKIS

Phase I. Emergence – The Individual and the Movement

1962 - 1968 (Saturnian Epoch) Based upon the wisdom of the Ancients youthful idealism takes root. Presidents and leaders world-wide suggest new frontiers and horizons of humanistic development, but they neither possess the position or abilities within their power structures to bring them about in their own time. Man are silenced. Others, their lives cut short!

In the U.S. youths arise out of the "beat" generation seqarching for individual development and fulfilment in the movements of the "hippie." Later they are to join the flower child, adopting the white dove of the Kore as one of their many symbols. They emerge the precursors of the children of the New Aeon. Later the pacifist movement is to spread into the political scene of events. Religious and drug "cults" spring up but never seem to blossom fully within the public eye. Dissention is rampant. The young and a surprising number of the so-called adult citizenry begin to be disillusioned with the existing political, ethical, religious and moral standards of their society. Others chose to deny their birthright as citizens in opposition to civil and international wars. Attempts are made in the heat of the beginning of the transitional era lose their sense of values and begin killing, bombing, and looting in the name of Christian and "occult" religion and political activism. They can not carry the full burden of their actions for they too have known similar terrorism in the streets and homes of their own cities. The drug culture all but stifles the credibility of the youthful outcries against repression, but their voice is later to be transformed. Symbols of a new dawn, a new-hope, a real future are to be seen everywhere despite the threat of nuclear annihilation.

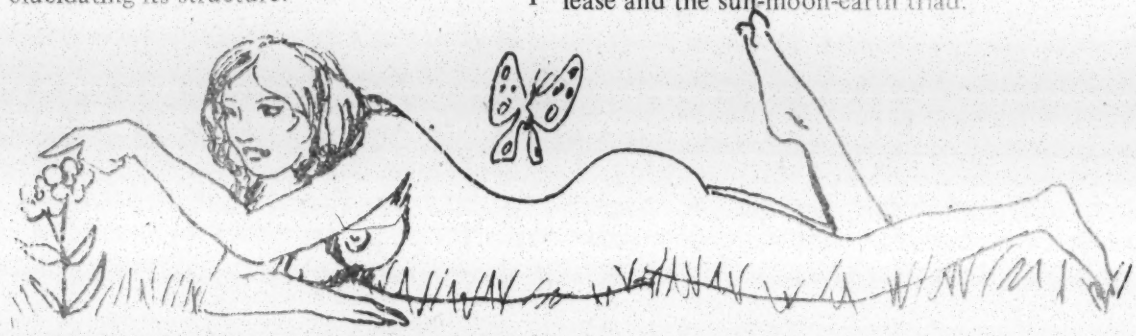
Many of these movements out of necessity must remain underground to preserve their leadership for the next epoch cycle. analyze well the meanings of this first phase of transition!

Now with this brief outline of Ouvrania's birth out of the chaos in the '60's, I can proceed to explain the meaning of the next phase – not so much within current events as in elucidating its structure.

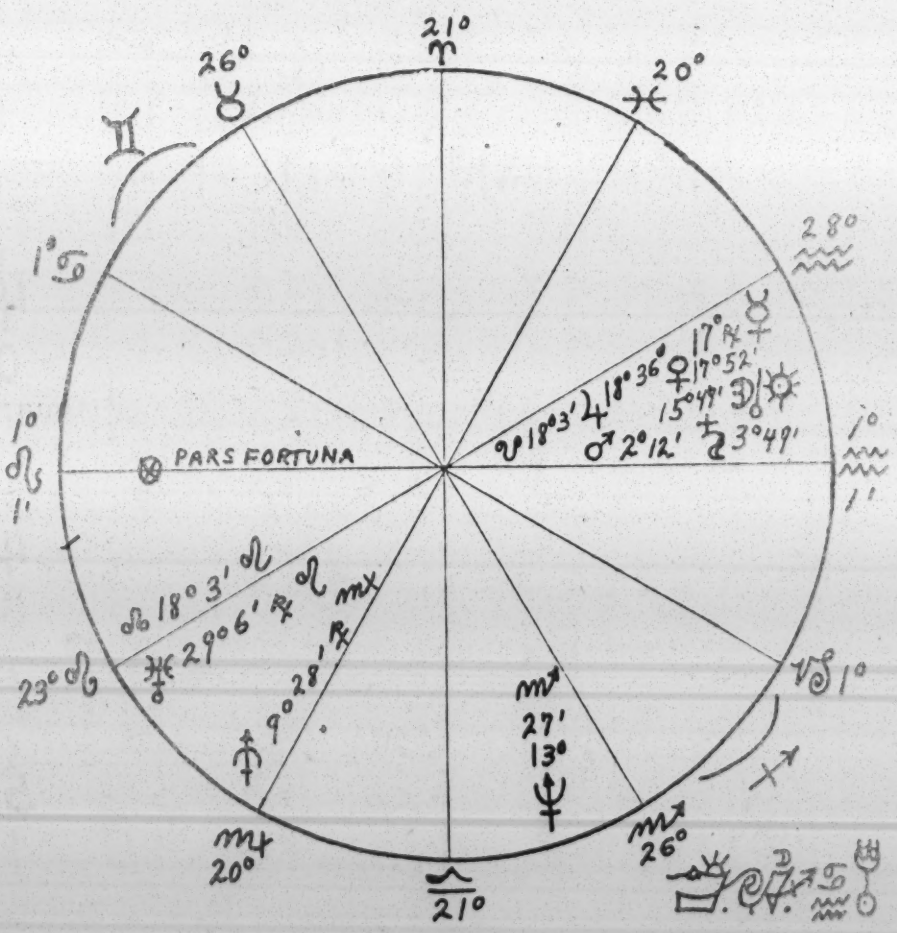
Phase II The Council – Organized Factions

1969 - 1975 (Solar Epoch) Energies of the Saturnian Epoch are consolidated. Unification of forces and polarization within organized groups. Loyalties discovered, and disloyal and opportunistic figures to the movement uncovered. Many groups desire recognition. Some isolate themselves. Power struggles occur and force polarization. All these things become part of the growing pains experienced. Autonomy of groups realized and respected. Policy of non-interference but of cooperative efforts better ties people of varying orders together, working towards attainment of Whole Earth Forum.

Sacred cannons and alignments revealing the nature of earth's magnetic force and the secrets to tapping the energy of the sun begin to be defined. Much research and experimentation inevitably follows into the mysteries of all great nature temples whose basis seems to lie within the measurements and properties of our solar energy release and the sun-moon-earth triad.



Horoscopic figure for eclipse
Stellium 4/2/62 CE, for Los Angeles



THE MONUMENT

Phase III The Temple Community - Organic Structure Emerges

1976 - 1982 (Lunar Epoch) Return to eco-biological rhythms of nature. Growth centers of Pagan worship are set up in

1976 - 1982 (Lunar Epoch) Return to eco-biological rhythms of natuer.

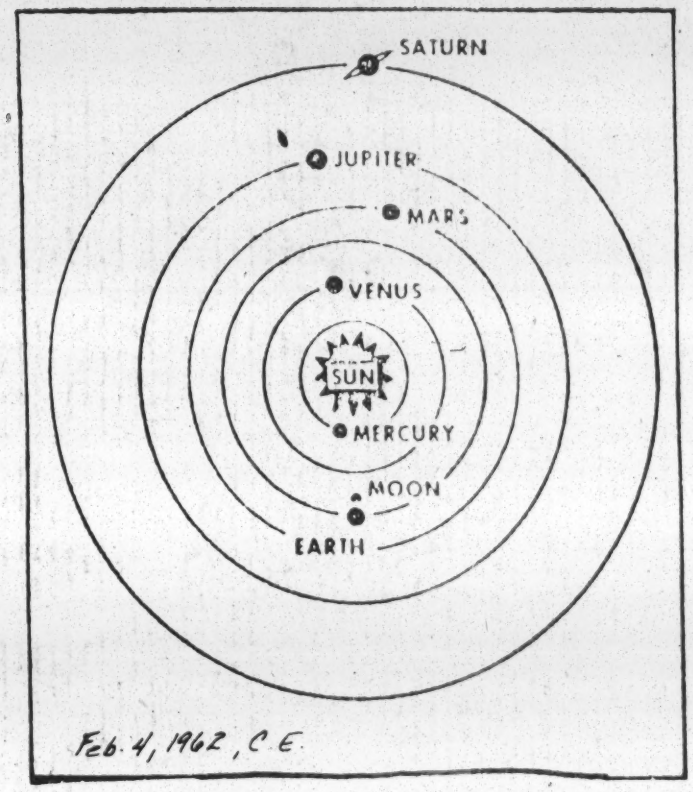
1976 - 1982 (Lunar Epoch) Return to eco-biological rhythms of nature. Growth centers of Pagan worship are set up in wilderness areas all over the world away from present metropolis areas in psychically-sensitive biomes where the influence of the Goddess is untainted, vital and sensual. From these areas a program of magical revitalization will take place. Blessings from the most ancient well-springs of the Goddess are to be sent out as her out-stretched arms spread the influences along the leys in curvilinear pulsations of polar current into the physically and psychically polluted areas of Holy Earth.

In this phase "the ideal will remain separate from the real", for very important reasons, in the first influx of lunar influence. Peopel will band together to form closer and stronger bonds of relationship to themselves in land, sky, love devotional service. This is brought about through Cancer in the Sixth House of the Aquarious-Leo chart. Faerie magic returns within the newly formed communal temple framework of orchard-grove cultivation, as Artemisa is exalted in Taurus in the Fourth House of the Aquarius-Leo chart. The harvest of this first Artemisian phase will be small but it will signal the beginning of the Ouvranian cyc'eof first phases and epochs (7 x 7 of these spetenary Epochs).

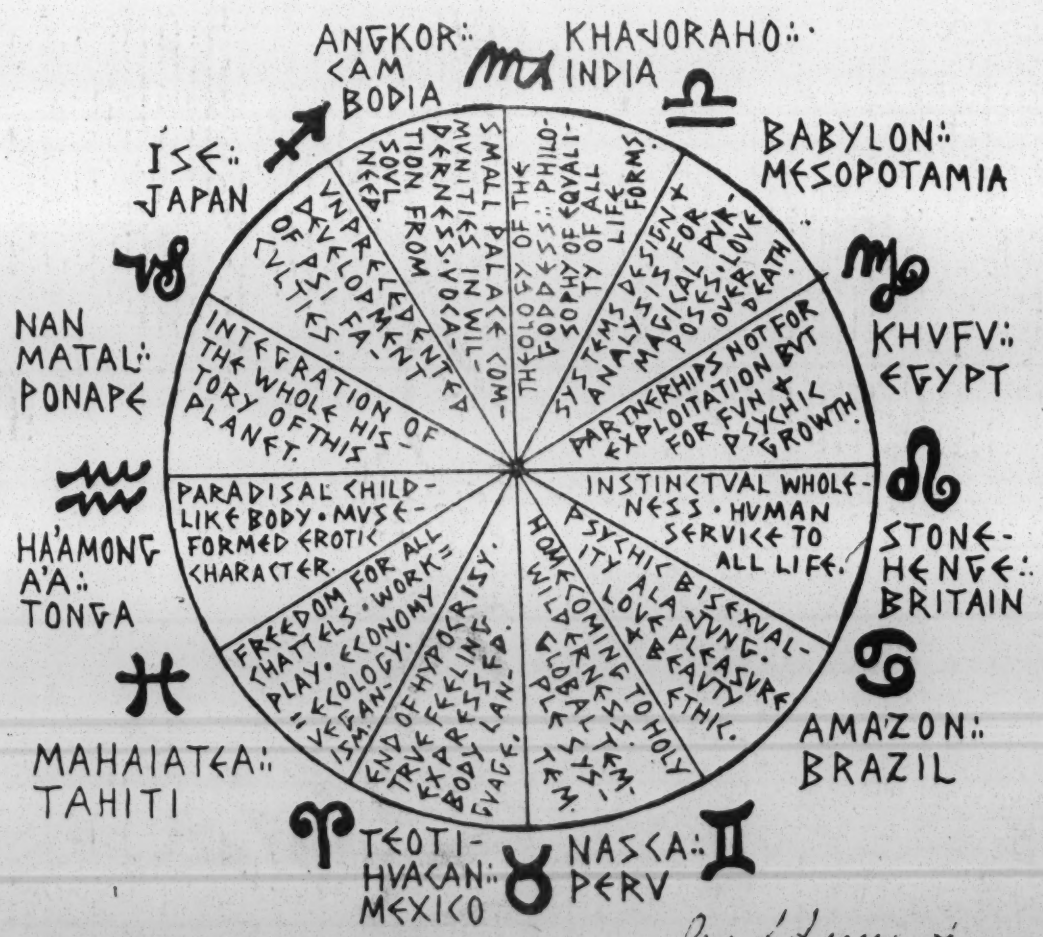
FERAFERIA is a non-profit, State and Federal tax exempt religious and educational foundation for Wilderness, and for the discovery of Man's poetic place in Wilderness. Feraferia needs funds for establishing endowments to subsidize ARTS FOR WILDERNESS toward the reclamation and conservation of the human psyche as a valid constituent of Wilderness. All the arts will be patronized including the supreme synthetic art-science of constructing seasonal rituals, Nature Sensitivity ceremonies, regional festival activities, and new Nature-responsive customs for the whole community. IF YOU ARE INTERESTED in contributing to this capitally important program, please write to

Feraferia
P.O. Box 691
Altadena, California 91001
U.S.A.

SAVE NATURE FROM MAN,
SAVE MAN FOR NATURE.



"HEAVENLY LINE UP" The earth and neighboring planets appear in a relatively straight line in their orbits around the Sun on Feb. 4, 1962 CE.



HOROSCOPIC HOUSES OF THE AQUARIAN AGE



The Witch's Herb Cabinet

by Lady Medea (Madeline Marie Habel)

Now the frost is in the air,
And so the wise ones everywhere
Are drying herbs and storing brew
To cheer sick hearts the winter through.

Herbs are pleasant in the summer, but vital in winter's cold and damp. Coughs, colds, minor aches, and "rainy day blues" plague even the cheerfulest of Nature's children. So in this column I share with you the contents of my herb cabinet, to comfort body and spirit as gently and naturally as possible. (Remember, M.D.'s are well-trained, too, so don't hesitate to call them if you need to. It's just foolish not to use the arts of another if they can help!)

If you planned ahead well enough, you should be cooking up your own rose hip syrup by now. Its excellent for preventing, or at least minimizing, colds. But if you weren't able to grow your own roses, try to buy one of the English brands in your favorite health-food store. A tablespoon of this syrup in your morning and evening tea is a good preventative; three tablespoons three times a day is the thing if you already have a cold.

If a cough develops, try boiling one teaspoon thyme and one teaspoon anise seed in three cups of water for nine minutes. Strain off the liquid, and, while still hot, mix well with one cup honey. Take as needed.

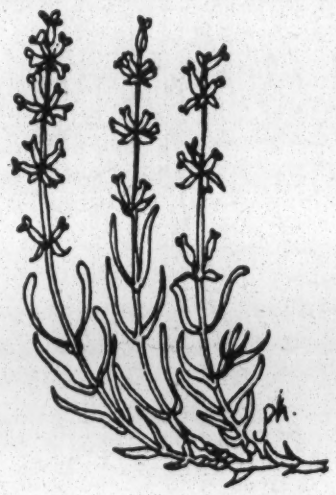
If you're too weak to go to that much trouble, equal amounts of honey, lemon juice, and brandy work, too, though not as well.

If you have worse than a cold, here's a cure for bronchitis (almost an occupational hazard for Gardnerians in the winter!). In a glass bowl, crush a heaping handful of manzanita berries, and a handful of their leaves. Boil three cups of water and pour into the bowl. Cover immediately with a clean linen cloth, and let steep for fifteen minutes. Strain the liquid carefully, and drink throughout the day, murmuring beforehand:

"O malady, disappear into the heavens,
O pain, rise up into the clouds,
O evil vapor, fly up into the air,
That the wind may seize thee,
And the tempest chase thee,
To lands beyond the sun and moon.

If you are very uncomfortable during the winter, lay in a large supply of chamomile. Brewed into a simple tea – say, one heaping teaspoon to one cup – it calms the nerves and restores the trength depleted by a cold. Pounded into oil in a morter, and left to infuse for a week, it makes a superlative remedy for the aches and pains of a cold. Use equal amounts chamomile flowers and apricot kernel oil. Get a sympathetic friend to massage you with it lovingly.







If you're really miserable, sick, feverish, aching, and sniffling, try this charming and effective all day cure: Bring eight cups of water to a boil. Add a heaping handful each of elder flowers, lavender, marigold, pennyroyal mint, and thyme. Cover and simmer twenty minutes. During that time, fill your bathtub with the hottest water you can stand, and brew a pot of chamomile tea.

Now go back to your simmering herbs, and when they are ready, strain the liquid into your bath. (Keep the soggy herbs; you'll need them later.) Close the bathroom door tightly so none of that precious steam escapes. Take off all your clothes, and trace the sign of the ankh on your chest while saying:

As the Lady Isis spake
So shall this pain my body forsake;
O Kammara
O Kamalo
O Karhenmon
O Amagaaa

Now take a nice long soothing bath, remembering to breathe deeply all the while. Drink your chamomile tea while soaking. If you can sweeten the tea lavishly with rose hip syrup and honey, so much the better. Afterwards, retire to a warm, soft place, maybe with a good book like "The Lord of the Rings", and stay there for twenty-four hours. Eat what you feel like, sleep as much as possible, and drink lots of that camomile tea. Remember those soggy herbs left over after you strained the liquid into your bath? Wrap them in a moist, warm cloth, and rub them over your head and neck as you lie in bed.

It is sometimes hard to obtain herbs for your winter workings. Best of all is to grow them yourselves, and to dry them slowly by hanging in the open air. Cover loosely with a paper bag to protect from dust, and please keep them out of direct light.

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The Witch's Herb Cabinet

by Lady Medea (Madeline Marie Habel)

Now the frost is in the air,
And so the wise ones everywhere
Are drying herbs and storing brew
To cheer sick hearts the winter through.

Herbs are pleasant in the summer, but vital in winter's cold and damp. Coughs, colds, minor aches, and "rainy day blues" plague even the cheerfulest of Nature's children. So in this column I share with you the contents of my herb cabinet, to comfort body and spirit as gently and naturally as possible. (Remember, M.D.'s are well-trained, too, so don't hesitate to call them if you need to. It's just foolish not to use the arts of another if they can help!)

If you planned ahead well enough, you should be cooking up your own rose hip syrup by now. Its excellent for preventing, or at least minimizing, colds. But if you weren't able to grow your own roses, try to buy one of the English brands in your favorite health-food store. A tablespoon of this syrup in your morning and evening tea is a good preventative; three tablespoons three times a day is the thing if you already have a cold.

If a cough develops, try boiling one teaspoon thyme and one teaspoon anise seed in three cups of water for nine minutes. Strain off the liquid, and, while still hot, mix well with one cup honey. Take as needed.

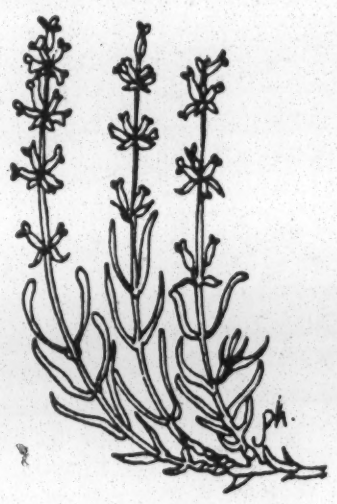
If you're too weak to go to that much trouble, equal amounts of honey, lemon juice, and brandy work, too, though not as well.

If you have worse than a cold, here's a cure for bronchitis (almost an occupational hazard for Gardnerians in the winter!). In a glass bowl, crush a heaping handful of manzanita berries, and a handful of their leaves. Boil three cups of water and pour into the bowl. Cover immediately with a clean linen cloth, and let steep for fifteen minutes. Strain the liquid carefully, and drink throughout the day, murmuring beforehand:

"O malady, disappear into the heavens,
O pain, rise up into the clouds,
O evil vapor, fly up into the air,
That the wind may seize thee,
And the tempest chase thee,
To lands beyond the sun and moon.

If you are very uncomfortable during the winter, lay in a large supply of chamomile. Brewed into a simple tea – say, one heaping teaspoon to one cup – it calms the nerves and restores the trength depleted by a cold. Pounded into oil in a morter, and left to infuse for a week, it makes a superlative remedy for the aches and pains of a cold. Use equal amounts chamomile flowers and apricot kernel oil. Get a sympathetic friend to massage you with it lovingly.







If you're really miserable, sick, feverish, aching, and sniffling, try this charming and effective all day cure: Bring eight cups of water to a boil. Add a heaping handful each of elder flowers, lavender, marigold, pennyroyal mint, and thyme. Cover and simmer twenty minutes. During that time, fill your bathtub with the hottest water you can stand, and brew a pot of chamomile tea.

Now go back to your simmering herbs, and when they are ready, strain the liquid into your bath. (Keep the soggy herbs; you'll need them later.) Close the bathroom door tightly so none of that precious steam escapes. Take off all your clothes, and trace the sign of the ankh on your chest while saying:

As the Lady Isis spake
So shall this pain my body forsake;
O Kammara
O Kamalo
O Karhenmon
O Amagaaa

Now take a nice long soothing bath, remembering to breathe deeply all the while. Drink your chamomile tea while soaking. If you can sweeten the tea lavishly with rose hip syrup and honey, so much the better. Afterwards, retire to a warm, soft place, maybe with a good book like "The Lord of the Rings", and stay there for twenty-four hours. Eat what you feel like, sleep as much as possible, and drink lots of that camomile tea. Remember those soggy herbs left over after you strained the liquid into your bath? Wrap them in a moist, warm cloth, and rub them over your head and neck as you lie in bed.

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Part II: The Sacrifice of the Mass

The Rollright Ritual W.G. Gray, Helios, 1975

Let me first say, before reviewing this book, that W.G. Gray is a Christian. At least, he used to be, and it is my contention that a Christian he remains no matter what he calls himself today. His books reflect this, I think, and The Rollright Ritual is no exception.

Let me digress for a moment by mentioning the existence of a world rarely seen by the normal Pagan eye – or the Christian one, for that matter – the world of what some authors have called "episcopi vagantes", or "wandering bishops". These are men – and, as God is my witness, sometimes women – who have rarely had anything in the way of formal religious training in a seminary or monastery, yet who find some uncanny urge to become priests and especially bishops, at least so far as the robes and rituals are concerned (away from the altar, many have been found to be theives, child molesters, etc), and they either create their own "church" or get involved with someone else who already has. Montague Summers was one of these; he was not a regularly ordained Catholic priest, no matter what the blurbs on his remaindered books may imply. W.G. Gray was, and perhaps still is, also in that camp. A forthcoming article will cover this sorid scene in greater detail. For now, that should suffice.

A former Theosophist and consecrated Bishop in a tiny religious organization, Gray evidently thought of himself as the Sheperd of some Flock, and a leader of the Christina masses (Masses?). At some point, he began to slowly divest himself of the gaudier of his Christian garments – in other words, did a spiritual strip-tease – and became a neo-Pagan occultist. From neo-Aristotelianism to neo-Platonism in a single bound! One wonders if the culmination of this is expressed somehow in The Rollright Ritual, a book about a Standing Stone ceremony that Gray received through a sort of astral intuition. Of course, all of the greatest things are claimed for this ritual – becomming a better person would seem to be one of them – yet the Rite reads almost as though he were assigned one for his homework in a Unitarian Myth class and this is the result.

The Right consists of only eight pages (out of the total 166 of the book, the remainder of which is commentary) of some of the most perfectly awful poetry I have ever read, which at best rhymes awkwardly.

> "Let Rule be sure and straight
> An honest simple guide.
> By every quarter-gate
> be it forth cried."

Confess it! It reads like the stuff in some of the pseudo-Shadows floating around! A good excuse for the appearance of this noxious stuff in a book published by a reputable firm is the fact that Gra and Helios Book Service are like the Ida and Pingala entwined about the Sushummna (the occult literature market); another reason, of course, is the . . . fact . . . that it was somehow translated form the astral. I suppose not a word of it must be touched, or the rite would lose its power. Its power.

The Rite is obviously quite similar to Craft circles in that a circle is cast (in the vicinity, preferably, of some Standing Stones like the ones at Stonehenge) and robed figures convene at the spot. A figure with a sword challenges those on the outside of the circle . . . etc . . . What eventually works out, after much talk by Gray of "Mithraic and Christian mysteries" concerning the Cup and the Divine Blood and the sacrificed king, is a glass of wine and possibly a Great Rite behind one of those cold stones. Then everyone goes home.

Leave it to a – what Leo would call – "Closet Christian" like Gray to develop a ritual and write a whole bloody book, just to get a drink and a piece of ass.

If Bishop Gray is thinking he is fooling anybody with all this jazz, it isn't Simple Simon. When will all this schizophrenia finally end? If one is a magician, so be it. A magician may pay his respects to the diety of his choice, by all means, but there truly cannot be such a thing as a "Pagan" or "Christian" magician in the genuine sense of those words. Every magician eventually realizes that the source of his power is non-denominational. This is something that Gray has not yet successfully come to terms with in his own consciousness, although I suppose that intellectually he would agree with me. Yet, he writes like a man who is afraid of losing his soul, and who wants to hedge his bets. I just wish he would follow his own dictum, expressed on page 95 of the Rollright Ritual:

> "Talk least, think most."

(A further note to Craft readers: There are two pages at the very end of The Rollright Ritual in which Gray argues the etymology of the word "witch", and refers us to Skeats! He blames the use of hte word "witch" to mean "wise one" on Leland. To quote form Gray:

> " . . . there never has been a "Witch-cultus of any kind in existence excepting a limited number of collectives formed for the specific purpose of practising evil among fellow-mortals . . . "

Certainly one of the most irresponsible statements I have ever read in bold print; this, after he blames the "contemporary confusion" about the word "Witch" on "inadequate scholarship and irresponsible writers, especially in the case of sensational journalism"! What does the Craft have to say about this? Either you don't exist, Brothers and Sisters, or else your "specific purpose" is of doubtful nature.

With these thoughts, I bid you Adieu(ess!)

Simon

A Casebook of Witchcraft, selected and annotated by William Woods, (G.P. Putnam's Sons: New York), 1974, 216 pages, $6.95.

In the last few years it has been apparent that a fairly common "get rich quick" scheme is to write a book on Witchcraft. I suspect that very few of the books on the Craft which seem to be popping up in all the bookstores are actually read by very many Witches, unless, of course, they are reviewing them for a Craft or related publication.

A Casebook of Witchcraft is described as "reports, depositions, confessions, trials and executions for Witchcraft during a period of three hundred years" – and that it is. One hundred and twenty one such reports and depositions in 216 pages.

The book begins with an 11 page introduction by Woods, which seems to start out relatively sympathetic to the Craft, but which shortly degenerates into the old stereotypes of devil worship and its trimmings. Basically, the tone of the introduction and the book itself are disgustingly similar to many of the books of the 1950's and 60's which claimed to be about the Craft. It's incredible that the same hash and re-hash about the persecutions and trials should be published under so many peoples' names.

The accounts of so-called witch activity which comprise the bulk of the book are taken from European writings, but include some selections from Africa, India and the South Seas. The first selection is a series of quotations from the Old Testament, beginning with – you guessed it – "Thou shalt not suffer a Witch to live."

This book is largely historical, to the extent that many of the selections quoted are from old books, going back in time. Reginald Scot's classic, Discoverie of Witchcraft, provided Woods with numerous quotations, among them being "How Witches Steal Away From Their Husbands", "Some Prescriptions for Flying Ointment", "Witches Attack Mens' Masculinity" and "Cures for Bewitchment of the Private Parts".

Mme. de Montespan's bloody masses are described – this is Witchcraft? Also, Sprenger and Kramer are quoted.

An Uganda belief (which I believe in part parallels American medical practice) that women should not eat salt during pregnancy as it is felt to cause the child's death, somehow gets lumped in with Witchcraft. There is even a tale from the Congo of an elephant "possessed of the devil".

I have to admire Woods' research for this book. While it has nothing to offer to the Witch seeking deeper knowledge for relevant practice today, he did, at least, get his information, and misinformation, from a vast array of sources. We must give credit where it is due. Also, some of the accounts, not many, deal with healings done by Witches.

In conclusion, don't waste your money. Much more knowledge relevant to the Craft can be obtaind from some good books on magic, rather than from books of this ilk.

Donna Cole Schultz

BOOK REVIEW: The Aquarian Gospel of Jesus the Christ by LEVI

Full title: The Aquarian Age Gospel of Jesus, the Christ of the Piscean Age. 22 sections, 182 chapters, over 4000 verses, 270 pages, paper back, DeVorss & Co.

This book covers the same general area as the Four Gospels of the Christian Bible, but has more teachings, more parables, and also covers the unknown period of the life of Jesus, and gives the record of his visits to India, Tibet, Persia, Assyria, Greece and Egypt as well as his tests and initiations in the Egyptian mystery school in Heliopolis.

The following quotes will serve to show the spirit of the teachigs and the difference from the orthodox teachings.

From the Introduction:

The Commission received from Visel, the Goddess of Wisdom, the Holy Breath: And then Visel the holy one stood forth and said, O Levi, son of man, for you are called to be the message bearer of the coming age – the age of spirit blessedness . . . Behold the Akasha! Behold the Record Galleries of Visel where every though and word and deed of every living thing is written down . . . There you will find a message for the world . . . I breathe upon you know the Holy Breath . . . you will know the lessons that these Record Books of God are keeping . . . This age will be an age of splendour and of light, because it is the home age of the Holy Breath; and Holy Breath will testify anew for Christ, the Logos of eternal Love . . . These stories of the Christ will be enough, for they contain the true philosopy of life . . . They show the spiral journey of the soul until the man of earth and God are one for evermore.

The Christ: Before creation was the Christ walked with the Father God and Mother God in Akasha. The Christ is son . . the God of Love . . . Through Christ all life was manifest . . . and naught was done in froming worlds or peopleing worlds without the Christ . . . Now Christ, the universal Love, prevades all spaces of infinity, and so there is no end to love. From the great heart of Love un-numbered spirits were sent forth to demonstrate the height, the depth, width, the boundlessness of Love. To every world and star and moon and sun a master spirit of this Love divine was sent; and all were full anointed with the oil of helpfulness, and each became a Christ. All glorous in his majesty is Christ . . . The Christ of earth, its heaven, its graves . . . And ever since man took his place in form of flesh the Christ has been manifest in flesh at first of every age . . . by taking his abode in some pure person, well prepared by many lives to be a fit abiding place of Love.

From the Text:

Temples: You ask where are the temples of the Christ? He ministers at shrines not made with hands; his temples are the hearts of holy men who are prepared to see the King. The groves of nature are his synagogues; his forum is the world. He has no priests dressed up in puppet style to be admired by men; for every son of man is priest of Love.

The Second Birth: Excpet a man be born of water and the Holy Breath, he cannot come into the kingdom of the Holy One. That which is born of flesh is child of man; that which is born of Holy Breath is child of God. The kingdom of the Holy One is in the soul . . . its recognition is the work of inner consciousness.

Healing: Now, in the evening Jesus stood beside a pool; a playful child had fallen in, and it was drowned, and friends were bearing it away. But Jesus called the carriers to stop; and then he stretched himself upon the lifeless form, and breathed into its mouth the breqth of life. And then he called aloud unto the soul that had gone out, and it returned; the child revived and lived. And Jesus saw a wounded dog; it could not move; it lay beside the way and groaned with pain. He took it in his arms and bore it to the home where he abode. He poured the healing oil into the wounds; he cared for it as though it were a child till it was well and strong. And Jesus saw a little boy who had no home, and he was hungry; when he called for bread people turned away. And Jesus took the child and gave him bread; he wrapped him in his own warm coat, and found for him a home. To those who followed him the master said, If man would gain again his lost estate he must respect the brotherhood of life. Whosoever is not kind to every form of life – to man, to beast, to bird, and creeping things – cannot expect the blessings of the Holy One; for as we give, so God will give to us.

The "unforgivable sin": And if you sin against a son of man, you may be pardoned and your guilt be cleansed by acts of kindness and of love; but if you sin against the Holy Breath by disregarding her when she would open up the doors of life for you; by closing up the windows of the soul when she would pour the light of love into your hearts, and cleanse them with the fires of God; your guilt shall not be blotted out in this, nor in the life to come. An opportunity has come and will come no more, and you must wait until the ages roll again. Then will the Holy Breath again breathe on your fires of life, and fan them to a living flame. Then she will open up the doors again, and you may let her in to sup with you forever more, or you may slight her once again, and then again. You men of Israel, your opportunity is now.

The Comforter: If I go not the Comforter will not come to you . . . but when the Holy Breath is come in power, lo, she will teach you more and more . . . the Holy Breath will make all mysteries known – the mysteries of the soul, of death, of immortality; the oneness of a man with every other man. . . then will the world be led to truth, and man will be the truth . . . then the prince of carnal life will be cast out.

In Gethsemane: He, with Peter, James and John went to Gethsemane to pray. They sat beneath an olive tree, and Jesus opened up the mysteries of life to Peter, James and John. He said, the Spirit of Eternity is One unmanifest; and this is God the Father, God the Mother, God the Son in One. In life of manifests the One became the Three, and God the Father is the God of might, and God the Mother is omniscient God, and God the Son is Love. And God the Father is the power of heaven and earth; and God the Son, the only son, is Christ, and Christ, and Christ is Love . . . I will lay down my life, and I will take it up again . . . I lay me down in flesh, but I rise in spirit form with power to manifest myself so mortal eyes can see . . . And what I do all men can do.

Another is chosen to replace Judas: And then the eleven spent a long, long time in prayer, and when they cast their lots, Mattias, from the valley of the Nile, was chosen for the place. Matthias was an Israelite indeed; but he was learned in all the wisdom of Egyptian schools, and he had taught the mysteries of Mizraim in Jericho.

We have been learning that the "old" religion, in reality, is not what its detractors have made it out to be. Now we can learn that the "new" religion, in reality, is not what its detractors, AND INDEED ITS FOLLOWERS, have made it out to be. OLD religion? NEW religion? Or only ONE religion?

John Code
member Church of the Eternal Source

How To Test and Develop Yoru ESP by Paul Huson, New York, Stein and Day, 1975 $7.95 hardcover.

Paul Huson, the author of Mastering Witchcraft, offers this new work to test your ESP potential. He gives some practical exercises to develop latent powers with a method of checking your results.

In my opinion it is not the ideal book for the would-be psychic, clairvoyant, whatever; for it is mainly a rehashing of material already published in paperback.

For one who has no knowledge from previously published texts on psychic development, this can be a valuable text. Everything he speaks of is excellently referenced with back-up material for further reading. He includes sections on clairvoyance, psychokinesis, healing, and methods of Psi focusing.

Recommended for anyone without a previous introduction to psychic development who seeks to get the "feet wet".

Carl Jones

Sex and Magic by David Farren, New York, Simon and Schuster, 1975, $6.95 Hardcover.

David Farren, author of Living with Magic and The Return of Magic, begins with a scholarly insight into Eastern and Western modes of transcending the everydayness of life. "Within such a perspective, human sexuality takes on a new character . . . A man and a woman in very real manner attempt to discover the divinity latent within themselves." The feminist tone of the book makes his material available to men and women both, a welcome change from works whose presentation of transcendent sexuality have the sublime art magica appear a way open only to the male half of humanity.

He skips about in a somewhat discursive fashion, his ideas skirting both the sublime and the mundane, including a collection of thoughts on such a wide range of topics as Tao, Tantric yoga, Western sexual magic, the O.T.O., and Witchcraft; in other words, any group which uses sex as a part of their "magic".

I feel his remarks on Tantra lack the insight of true experimental wisdom and are made from a rather anthropological viewpoint. For one example, he refers to Omar Garrison as a hedonist, whose work, Tantra: The Yoga of Sex, I consider paramount.

Interspersed throughout the book are suggestions for experimenting with practical magic. His Wiccan spells were taught him by his wife Tanya, whose "witch blood" has purportedly run in the family for 13 generations. Whether used for cleansing the body of disease (for which he offers a very romantic herb-scented bath with a lover) or for increasing the ecstasy of sexual union, these spells are among the most delightful ones using love-making that I've run across.

For anyone seeking the numinous experience of integrating the male-female polarities in consciousness, a few practical techniques are described in the last chapter.

His remarks on the re-sacrilization of sex are excellent and his case for paganism and the "earth religions" is strong. By ignoring the "empty chatter" of Western intellectualization and by pursuing natural wisdom, "there would be contact with a life principle otherwise repressed by the mechanics of daily living . . . [permitting] men and women to accept the worth of their sexuality as decreed by nature rather than by society."

Carl Jones

THE ASIAN ANIMAL ZODIAC
By Ruth Q. Sun
Charles E. Tuttle Co., Inc. $7.75
218 pages

This book is not an exhaustive manual of Oriental astrology, nor was it intended to be used as such. Mrs. Sun has written a sketchy, but charming, introduction to the basic concepts of Eastern astrological signs aimed at the general reader who is unacquainted with astrology as practiced in China, Tibet, Japan, Viet Nam or Korea. She gives a brief history of the Chinese calendar and the significance of the twelve animal signs used in Oriental Astrology. Each of the animals for the twelve signs is described in some detail and each is illustrated by several delightful tales taken from Chinese, Japanese, Tibetan, Korean and Viet-Namese legend and tradition. And these thirty-seven tales are the main interest of the book. They are amusingly told and have been well selected to illustrate the qualities of their particular animal subjects.

But the book makes no attempt to correlate the lunar signs of the East with the traditional Western solar signs. Additionally, the twelve animals described in the book are related to entire years only, rather than to the twelve months of the Gegorian calendar. For a more detailed horoscopic method, the reader must look elsewhere.

In her introduction to the book, Mrs. Sun briefly mentions the five elements used in Eastern astrology, hints at the relationship of astrology and the I ching, and supplies a simplified table for the signs and elements for any given year between 1744 and 2043. The casual reader may establish his or her annual element and sign from this table and then read the opening paragraphs for that sign to discover the qualities assigned to that animal and find out what signs are compatible and which are to be avoided in marriage or partnership. The more serious student of astrology will be frustrated in any attempt to do any kind of deep horoscopic analysis based on this book alone.

The book is admirably designed for a pleasant, if limited, start in Oriental astrological principles; and it succeeds in this modest goal very well indeed. It can be sincerely recommended for the general reader who wishes to become acquainted only with the element and signs used in Oriental astrology, but who does not want to pursue the subject in any depth.

It is engagingly illustrated by Mrs. Sun's husband, and is handsomely bound in a bright turquoise silk-like cloth cover. One could complain about some missing letters in the printed text, but they can be readily supplied from the context and it is a minor irritation at worst. There is a bibliography which is pricipally concerned with sources of the tales used in the book, and suggests further interesting reading in Oriental mythology and religion. There is no index, but the detailed Table of Contents supplies this lack to a large extent. The list price of $7.75 seems a bit high for what the reader gets for his money.

Kenneth Grant,
Aleister Crowley and the Hidden God
Wieser $7.95

Reviewed by Donna Cole Schultz

With all the worthless books on the occult coming out on the market today it is a relief to read this sequel to Grant's The Magical Revival. This book is a study of Aleister Crowley's sexual magick system and its affinities with the Tantric rites of Kali, who was represented as the Scarlet Woman in Crowley's work.

Grant is well qualified to write this book. He studied magick with Crowley and, after his death, took over the O.T.O. He has also edited several books of Crowley's writings.

While Grant states that this book is not a manual of practical magick, there are, nevertheless, numerous hints, facts, teachings and food for meditation for the practicing Witch, Ceremonialist, whatever. Many of the goodies are sandwiched in between the lines, but they are there and can be used to augment and enrich anyone's magickal practice.

The always interesting subject of arousing Kundalini is treated in great detail, and the advantage here is that the methods are directly stated, so that the reader is spared the necessity of having to search through pages and pages of non-related material. At one point in the book, 10 methods for stirring and sometimes fully awakening Kundalini are listed, one after the other. Dangers and complications of premature arousal of Kundalini are discussed, with the recommendation for performing certain of the practices on the mental or astral level, rather than physically.

Thorughout the book there are numerous references to the African mysteries, indicating that Grant is well aware of many of the sophisticated and valid magical concepts deriving from Africa. He compares the African concept of sex to the evolved and complete formulae used by the Alchemists and Rosicrucians in their Great Work of transforming the base metal of earthly passion into the pure gold of Spiritual Light. He also discusses, in considerable detail, the fact that Tantric rites have their origins and analogues in many African rites.

For those who are devotees of sex magick, the book is full of various means of using sexual energies to contact supra-mundane intelligences. Sex magick as a means of dream control is dealt with also. As the Scarlet Woman is the Gate of Vision, the magician (male partner) can induce and control dreams and visions of seership in her and have her unfold them.

The book also discusses Austin Spare's esoteric view of the Witches' Sabbath – as it is a means of becoming conscious of the dream as identical with human experience, or bringing about the incarnation of the True Will. The awakening of the Serpent Woman by the postitive use of the sexual current, therefore, would be the real aim of the Sabbath from this point of view.

Chapter 9, entitled "The Witches' Sabbath and the Reincarnation of Primal Obsessions" deals with Witchcraft in terms of atavisms and archetypal meanings, the idea being presented that the Witches' Sabbath, like much in alchemy, was a deeply esoteric sacrament, deliberately disguised by its adapts to preserve its secrets from the profame. Whether or not one agrees with some of the contentions in this chapter is one thing; however, there is much room for meditation and speculation here.

After the regular text of the book there is a most extensive 34 page glossary defining in great detail various Crowleian and Tantric terms. While some of the sex magick practices, particularly those dealing with products of the human body, may seem repugnant, the book should not be written off as worthless. There is much to be gleaned from a careful study of the text.

BOOK REVIEWS: The Twelve Maidens: A Novel of Witchcraft by Stewart Farrar (St Martins Press, NY, 1974)
The Sexorcist by John Cleve (Bee Line Books, NY, 1974)

From the sublime to the ridiculous, they say. The Editors of this otherwise stalwart and upstanding periodical have placed on my desk a somewhat ribald collection of tales to review for their dignified readership. Tearing myself away from the awesome preparations for the rite of invoking Ishkabibble (renown qabalist of beloved memory), I turn my bloodshot and querolous eye to the more lurid of the two covers (assailed, as I have become, by waves of prurient interest mocking the twelve years' celibacy and abstinence from lasagna that characterises the abovementioned rite) and begin reading.

On the very first page of The Sexorcist: "Theresa Henry Beaumont thought as he pushed the door of his bedroom shut behind them and pulled her into his arms, still looked good. She still felt good, too. He smiled as they united their mouths. Yes, and she still kissed good."

The reader may be reassured that Theresa did everything else equally as well, if not remarkably well, providing her qualifications as Scarlet Woman of this rather Blue Prose. I will not, however offend the more puritan of my readers by quoting rrom the second page of this seemingly outdated manual of the more pedestrian of the OTO rituals. There are, after all, 246 pages of it. The rather blatantly thin plot of this "book" concerns all manner of sexual versions, perversions, inversions and obversions, as any pornographic paperback ought and the possessions and obsessions are all frankly fundamentally lewd in character. To

quote from a New York Times article concerning pornography in general, "this is . . . no Abby of Thelema." The title, The Sexorcist (for those of you who have forgotten by now), was already used by columnist Russel Baker of the selfsame Times some months back for a Sunday Observer piece (sic). It seems someone took his rather wry humor seriously enough to write a 2.25 paperback book. There is some murder, s/m, torture, and varieties of what Culling would call "congrex" that would baffle most sex magicians and jigsaw afficiondoes alike. Even the magickal end of it is screwed up (sic). For those who want their conjuration mixed with titillation, and some surprisingly sound magickal advice, the reviewer recommends another paperback, Simon, King of the Witches, by Baldwin Hills (Dell Publ.) (Note: any relationship between the reviewer and the character in the abovementioned manuscript is purely coincidental and wholely unintentional, although the reviewer would be enormously delighted should the comparison be made. For a precise definition of what is meant by "coincidence" the reviewer recommends Koestler's The Roots of Coincidence. As for "intentions", well, the road to hel . . .).

The first book, however, is a first novel by famous witch-writer and bold raconteur, Stewart Farrar. His widely acclaimed What Witches Do brought him to the foreground of contemporary writers on the Craft. Starting as a correspondent, he began covering the doings of a coven in England and eventually was brought in. "Entrapment" I believe they call it. At any rate, his factual works are among the best written on the subject, as he is a fair and objective critic, unlike your present correspondent. From the point of view of literature, The Twelve Maidens is an excellent first novel. His characterisations impress me as being rather weak, and the plot unlikely, as can be expected of first novels. The book may go some way towards providing pleasant publicity for the Craft – which I cannot help thinking was Farrar's intentions (for definition of "intentions" see above). Yet, it is a bit romantic and rather pandering where the main, Witch, characters are concerned and patronising where others are concerned. Witches are depicted as wise and beautiful. Bridget Williams is a Witch of Scot ancestry who comes to the aid, her brother Donald in tow, of a British military research project called Biodar. Biodar is a type of radar which is used to track, not mere physical objects, but biologicallly alive ones as its name suggests. It operates on a "psychic" frequency, much in the same way Kirlian photography is able to catch the aura on film. The project is stonewalled when its discovered that the summit of a local Stonehenge-type menhir arrangement does not register at all on their screeens. It is conspicuous by its absence, notwithstanding the scads of biologically alive materia on its summit (grass, birds, etc.). Atop all of that, the originator of the project dies under mysterious circumstances, and his replacement is on the brink.

Dirty work afoot, as Anna Russell would say. A black coven (pardon me, everyone) is at work, trying to scotch (pardon me, Bridget) the project. Called irkingly the "black lot" in typical Englisheese, they are led by the local big farmer, Reuben Fairfax and the new assistant security officer, Susan Platt. Susan Platt is evil but beautiful – or is it beautiful but evil? – with her green eyes and supple figure. Readers of Dennis Wheatley may guess the rest.

While lacking the aristocratic patina of Wheatley's novels (and, fortunatly, their blatant racism), Farrar's book is still just as touching in its approach to humanity's psychic conflicts and its typically British "all things bright and beautiful" view of "white" Witchcraft, the British army, snug cottages with active fireplaces, and well-stocked everything. All in all, a pleasant and, admittedly, charming effort.

Jolly good show, Mr. Farrar!

Simon

NATURAL MAGIC by Doreen Valiente

Doreen Valiente has written two excellent books: Where Witchcraft Lives and The A.B.C. of Witchcraft. Now she has out a third book: "Natural Magic". On this book I will have to say that it is NOT excellent, neither is it terrible . . . its mediocre. Most of the things in this book are well-known to the practicing Witch or Occultist. Where it is of the most benefit is to the "general public" or to the Craft beginner. Even to these, it is limited for there are books that are in print that will benefit them far more than this. In order to be fair I have red this book twice and the reaction is the same . . . DISAPPOINTMENT!!

Blessed Be . . . Lady Morrigan

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At those times when we find that either of us cannot change his behavior to meet the other's needs, let us acknowledge that we have a conflict-of-needs that requires resolving. Let us then commit ourselves to resolve each such conflict without either of us resorting to the use of power or authority to try to win at the expense of the other's losing. I respect your needs, but I also must respect my own. So let us always strive to search for a solution that will be acceptable to both of us. Your needs will be met, but so will mine—neither will lose, both will win.

In this way you can continue to develop as a person through satisfying your needs, but so can I. Thus, ours can be a healthy relationship in which each of us can strive to become what he is capable of being. And we can continue to relate to each other with mutual respect, love, and peace.

THOMAS GORDON, Ph.D.
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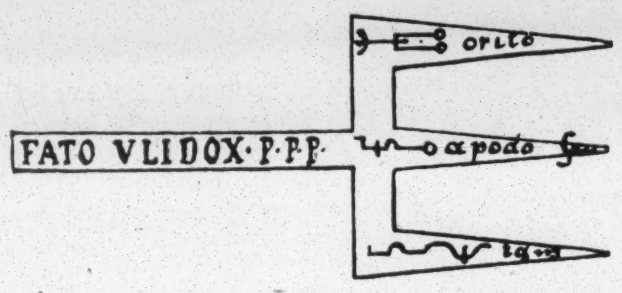
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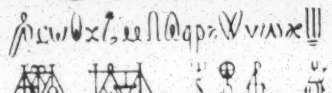




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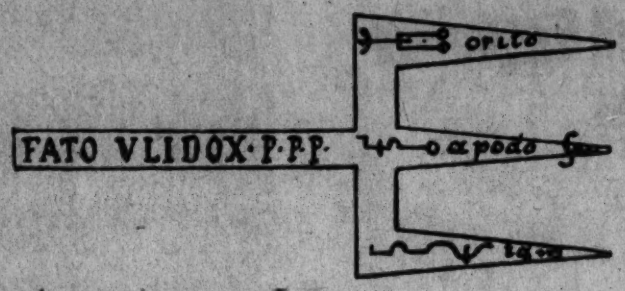
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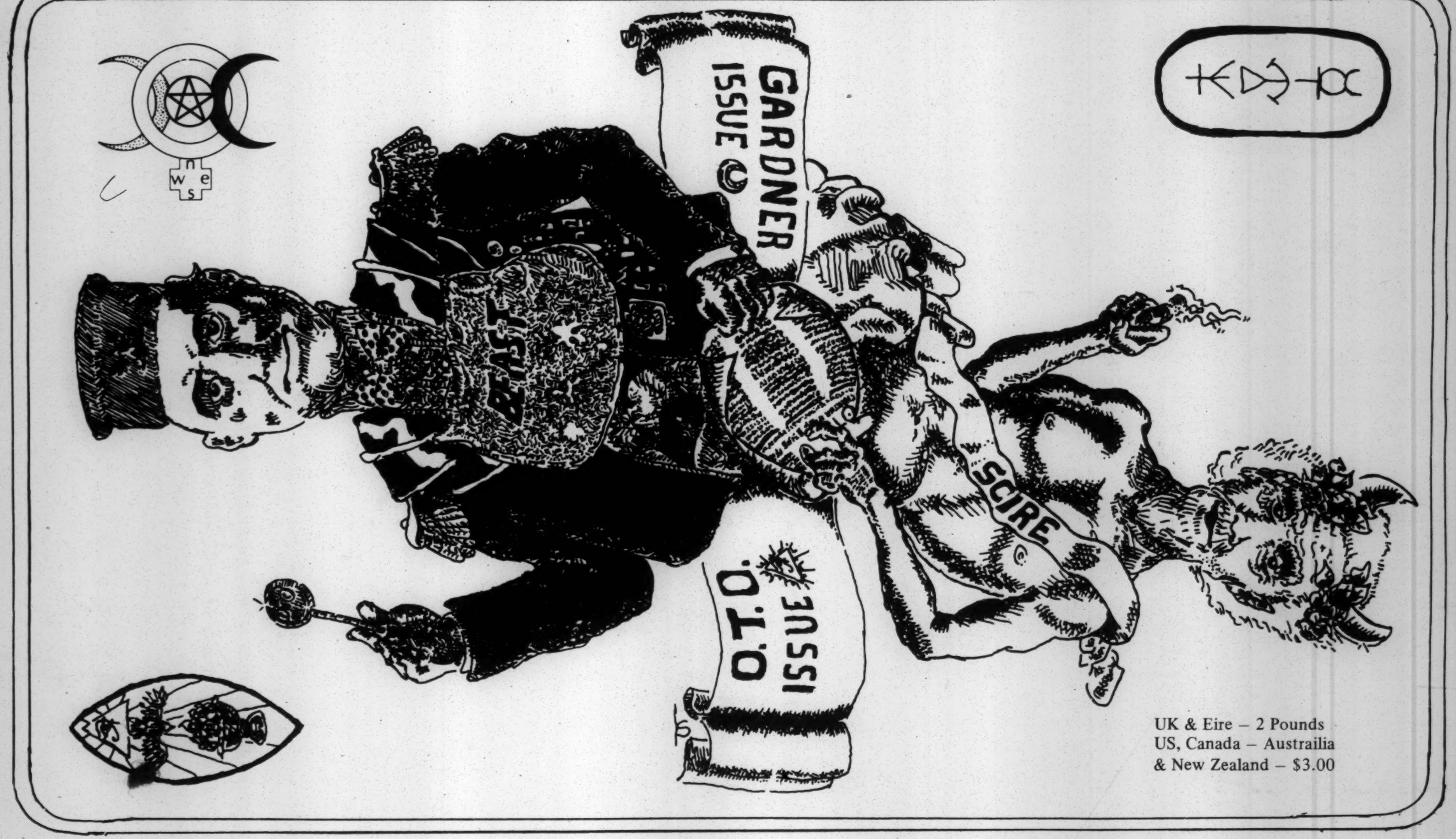
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